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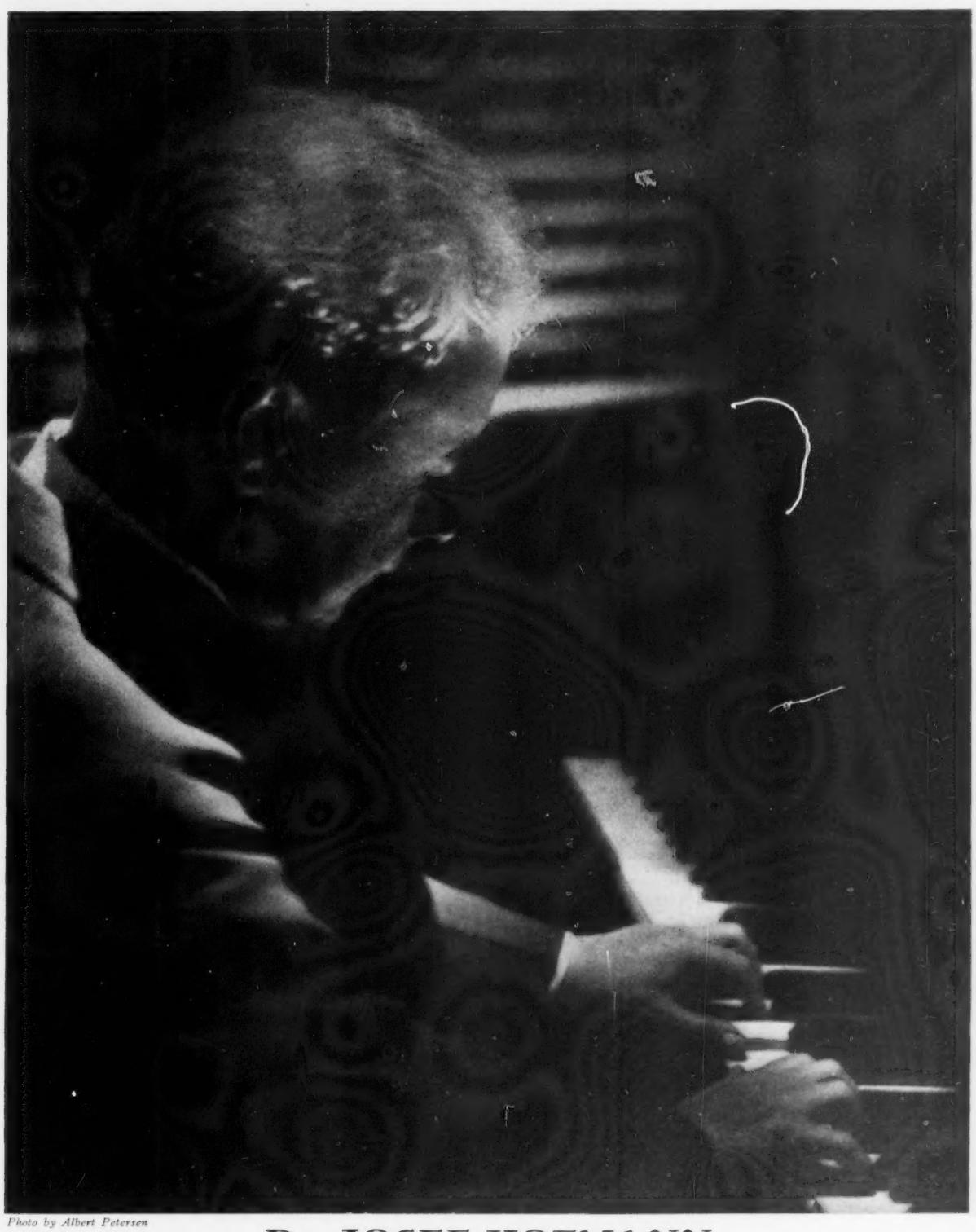

Photo by Albert Petersen

Dr. JOSEF HOFMANN

Director of the Curtis Institute of Music
Recently Returned from a Two Months' Concert Tour of England and the Continent

AFTER THE PERFORMANCE OF TRISTAN AND ISOLDE
recently presented by the Cleveland, O., Orchestra. Left to right, Rose Bampton, Artur Rodzinski, Emma Eames, Elsa Alsen, Paul Althouse. (Photo by Geoffrey Landesman.)

JOSEPHINE PATERNO,
dramatic soprano, was guest soloist at the Rev. Charles E. Coughlin's rally in the New York Hippodrome on November 27.

ELSA HOTTINGER,
mezzo-contralto of the San Carlo Opera Company, made her American début as Amneris in Aida with the company last fall at the Auditorium Theatre in Chicago. Fortune Gallo then engaged her for the entire tour of his company. Miss Hottinger has since sung in Milwaukee, Wisc., Detroit, Mich., St. Louis, Mo., and Pittsburgh, Pa., such rôles as Ortrude in Lohengrin and Azucena in Il Trovatore. (Photo by Maurice Seymour.)

JOSEPH SZIGETI (left) and BERTRAM THOMAS (right)
with Dr. F. W. Patterson, president of Acadia University, at the ceremony when doctorates were conferred upon the violinist and the explorer.

FRIDA LEIDER
in front of the Royal Palace in Copenhagen, after being received by the King of Denmark, who presented her with the Order "Ingenio et Arti" in recognition of her artistic eminence. The presentation was made following Mme. Leider's appearance in the rôle of Isolde as guest artist at the Royal Opera, Copenhagen, on October 24. Mme. Leider is shown holding the presentation medal. (Photo by Dansk Presse.)

NOËL EADIE
surrounded by the floral trophies of her last London recital. (Photo © Elliott & Fry, Ltd.)

MYRTLE LEONARD,
now singing on the Pacific Coast in opera and concert, will return shortly to New York.

THE AGUILAR LUTE QUARTET
on their way from Buenos Aires to Chile, crossing the Argentine Pampas.

JOSEPH WAGNER,
conductor of the Boston Civic Symphony, is spending a sabbatical year in Europe. Mr. Wagner will visit the principal cities of the continent for further orchestral investigation.

(See Inside Back Cover for Additional News Pictures)

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Moscow Honors Tschaikowsky With Month of Gala Concerts

Formerly Despised as "Foreign" by Soviet Critics, Now Acknowledged As Greatest Russian Composer—Sebastian, Young German, Acclaimed as Symphonic Conductor—Prokofieff and Bloch Invited to Perform Own Works—First All-Soviet Music Contest Has Excellent Results

By VALENTINE V. KONIN

Moscow.—With a novel program of two symphonies by Berlioz and Miaskovsky—the first and the last word in romantic program music—the Moscow Philharmonic Orchestra under the direction of Georg Sebastian of Berlin opened the concert season before an eager and receptive audience of musicians, intellectuals, students and workers, who crowded the Great Hall of the Conservatory.

No other foreign conductor who has visited the Soviet capital for the past year has left such a powerful impression upon the Muscovites as Sebastian, invited to conduct a series of symphony concerts here with the Moscow Philharmonic and the Radio orchestras. A master of dynamics, of brilliant, powerful contrasts and delicate and varied nuances, with a perfect grasp of form and musical content, he has transformed a rather mediocre orchestra into a perfectly coördinated and artistically powerful ensemble. Every one of his performances was an architectural masterpiece but suggested an emotional storm.

Miaskovsky, the leading figure among the contemporary Soviet composers of the older generation, author of twelve published symphonies and a number of other symphonic and chamber works, was represented by his fourth symphony—a work belonging to a much earlier period of his creative career. Dark, morbid, tense, of concentrated and agitated character, it relaxes only in the second movement with a theme of crystal-clear lyricism and reaches its climax in a whirlpool of restless passion in the finale. This electrified the audience and caused a storm of applause.

FORTIETH ANNIVERSARY OF TSCHAIKOWSKY'S DEATH

With its second appearance, once more under Sebastian, the Moscow Philharmonic Orchestra began the Tschaikowsky cycle of concerts arranged to commemorate the fortieth anniversary of the death of the greatest Russian composer. The whole past month was devoted almost exclusively to Tschaikowsky with the participation of the leading musical organizations and concert artists of Moscow and Leningrad, among them the Beethoven Quartet; the Radio and Philharmonic orchestras; Igumnov, who may be called the dean of Russian pianists; Ginzburg, young and popular piano virtuoso; Oystrach, a violinist of national reputation, and others.

Their programs included, besides the familiar works of this very familiar composer, his less famous early symphonies as well as romances and those lighter, flimsier pieces tinted with the delicate hues of the drawing-room and so unlike the broad and passionate sweep of his symphonic works.

It seems a bit strange to see Moscow flooded by Tschaikowsky so soon after the time when the official Russian critics glowered at him disapprovingly for his "foreign ideology" and all but banned him from the programs. An "Organization of Proletarian Musicians," existing until a year and a half ago and enjoying almost unlimited influence in the musical world here, had attempted to throttle to death any music which it could not classify as "revolutionary" (such as Beethoven or Wagner). But the Communist Party, which concerns itself with matters of art, literature and science no less than economics and politics, passed a decree calling for the dissolution of this organization. At the same time it encouraged the broad and generous utilization of all the rich musical inheritance left us by the masters of all nations.

Plans for the season have been drawn up and made known through the Central Soviet press. Like everything else here musical organizations are not in private hands. The Soviet Commissariat of Education comprises a Department of Art and Music, which is directly concerned with the problems of musical education and entertainment. The Moscow Philharmonic Society is maintained by this department, although it draws up its own plans, with the approval of the higher organ. As last year, a considerable number of guest conductors will have had their turn at wielding the Philharmonic's baton. Besides Sebastian, whose engagement here has noticeably improved the poor discipline of the orchestra, Ansermet, Stiedry and Fried, all of whom have been here before, are expected as well as Scherchen, the German, and Fitelberg, the Pole.

Prokofieff, whose national affiliations are a perpetual source of confusion here (generally considered a foreign composer and guest, he also appears at times under the heading of Soviet composers), has been engaged to play his own works. Maurice Ravel and Ernest Bloch have been invited by the Leningrad Philharmonic Society, which is also attached to the Department of Arts and Music of the Commissariat of Education. Other foreign artists engaged for this season by both the Moscow and the Leningrad Philharmonic orchestras are Alfred Cortot, Arthur Rubinstein, Gieseking, Casadesus and Medtner, pianists, Thibaud and Menuhin, violinists, Casals and Emanuel Feuermann, cellists.

PRIZE-WINNERS TO BE HEARD

A series of concerts eagerly expected this season are those at which will appear the prize-winners of the First All-Soviet-Union Music Contest held last spring. The contest revealed a number of interesting young virtuosi, all of whom have received their musical training under the Soviet régime and who show, on the whole, a very high standard of musicianship. The contest attracted national attention far beyond the sphere of musical or artistic circles. Stalin attended the final day of the contest, and expressed his congratulations to the young winners through the pages of the central press.

The first prize of 4,000 roubles and a national concert tour was carried off by Emil Gilels, a sixteen-year-old lad from Odessa, who has been proclaimed by the jury of outstanding Soviet musicians a talent of rare power and promise.

A group of five youngsters, between the ages of ten and fifteen have been awarded prizes of 3,000 roubles each, but since, according to the strict orders of the Commissariat of Education, children are not allowed to make any professional appearances, participation in the concert season has been omitted in their case.

The papers devoted entire issues to the results of the national contest and the leading musicians were unanimous in their praise of its results. Ippolitoff Ivanoff in an interview acknowledges that "the growth of our musical culture for the past fifteen years is amazing."

Noréna Decorated by King Of Norway

(Special cable to the Musical Courier)

OSLO, NORWAY.—Eidé Noréna sang here on December 7 after seven years' absence. The sold-out house included the royal family of Norway and there were scenes of wild enthusiasm. The King has decorated Mme. Noréna with the Order of a Chevalier of St. Olaf. F.

San Remo Troupe Presents Modern Ballets for Milanese

Cia Fornaroli, Exponent of Cecchetti School, Heads Italian Choreographic Movement—Leading Italian Composers Furnish Music—Respighi, Pizzetti, Pick-Mangiagalli, and Others Represented—Small Ensembles Featured in Interesting New Works

By RAYMOND HALL

MILAN.—The Milan Triennial Fair management won fresh laurels for modern art patronage when the neat little hall of the Palazzo dell'Arte was given over to a short season of the Company of Italian Chamber Ballets of San Remo. This was the first appearance in Milan of the troupe as such, although its directress, Cia Fornaroli, and many of its components are well known both here and abroad. The company put on a highly interesting series of performances; they afforded an unusual treat for the Milanese devotees of this art.

The San Remo Ballets represent a noteworthy initiative both in the realm of the Italian ballet as a musical form and in the importance of its modern composer collaborators who are essaying this medium. The company's initial répertoire consists of eleven ballets, pantomimes and choreographic adaptations, all by Italians, eight of them moderns: Pizzetti, Respighi, Alfano, Pick-Mangiagalli, Veretti, Santoliquido, Sonzogno, Toni—over half of these are international figures.

All except Santoliquido's work were world premières or first scenic presentations when brought out on the Casino stage this spring and the eight which have now been put on at the Palazzo dell'Arte constitute (with the sole exception noted) novelties for Milan and the rest of Italy. Since this is their first contact with the critics and connoisseurs they have virtually the significance of premières. Other new native works are in preparation and suitable foreign ballets will be welcomed in coming seasons.

CECCHETTI THE SPIRITUAL FOUNTAIN HEAD

A brief word is in order regarding the artistic aims of this undertaking. Since the death in 1928 of Enrico Cecchetti, the illustrious reformer of the classic ballet, a reaction has taken place in Italy against this secular art to which would-be innovators have applied foreign ideas arbitrarily. Cia Fornaroli, long *prima ballerina assoluta* at La Scala and directress of its academy, represents as the foremost Italian exponent of Cecchetti's school, the conservative trend against these improvizers.

Fornaroli maintains that this ancient art can be successfully developed only with the collaboration of those who have mastered its technic through long years of rigorous discipline in the classical school. Only such, she asserts, can properly attempt new expressions and forms. She aims at an evolution which shall be logical and sound. She has chosen as a vehicle the old pantomimic ballet for small ensembles (twelve to eighteen dancers) which the Italians originally exported to France and Russia—a native patrimony.

Renouncing the elaborate mass effects of the old choreographic apparatus practicable only in large and wealthy houses, the enterprise while coinciding with the contemporary creative trend of ballet composers

(*Continued on page 20*)

Bauer and Gabrilowitsch Enthrall Cincinnati

Heifetz Delights as Soloist with Orchestra Under the Able Leadership of Goossens

By MARIE P. DICKORÉ

CINCINNATI, O.—Not only was every seat in Emery Auditorium sold for the Harold Bauer-Ossip Gabrilowitsch two-piano concert, but every possible inch of space on the stage was taken by an enthusiastic audience. The throng was rewarded by a program of magnificence and splendor played only as these two masters can play. The concert was one of the season's highlights. It was, from every angle, one of the happiest musical events ever enjoyed in Cincinnati.

The artistry and profound musicianship of Jascha Heifetz attracted overflowing audiences for the two concerts of the Cincinnati Symphony Orchestra at which he was soloist. Perhaps some of Heifetz' success was due to the consummate skill as an accompanist with the orchestra of Conductor Eugene Goossens, while his choice of concert piece, the Elgar concerto for violin and orchestra, op. 61, afforded his delighted audience an opportunity to hear him at his best. Few artists have received the ovation which was accorded Heifetz at the close of his two appearances here and his return is eagerly hoped for.

The orchestral *pièce de résistance* of this program was the Schumann symphony No. 3, in E flat major ("Rhenish") and it was played with exquisite artistry under the masterful baton of Eugene Goossens. The serenade for wind instruments (Richard Strauss) was another lovely number on this program, which opened with the overture to Cherubini's Les Abencérages.

Maria Olszewska was presented recently by the Matinée Musicale. Her choice of songs gave her every opportunity to exhibit the loveliness of her voice. Groups of Brahms and Wolf were preceded by Handel's Ombra mai fu and a group of early Italian which included La Zingara (Donizetti). The program fortunately was well chosen and devoid of operatic interspersions. The singer graciously responded to demands for encores.

The Wiener Sängerknaben delighted so much last year that a return engagement was immediately booked for this season, and this charming group of young singers was greeted by a welcoming audience which reveled with them in their lovely program.

Mrs. John A. Hoffmann inaugurated the musical preludes at the Cincinnati Woman's Club with a Christmas program featuring The Messiah. Herman Thuman was the speaker and illustrations were admirably sung by Frances Deloe, Catherine Dando, Werner Galombeck, Frank Zwygart, Fenton Pugh, accompanied by Miriam Otto and Bertha Mathers.

The Catholic Woman's Association heard Monsignor Giles Allais, an authority on the Gregorian Chant.

Couperin Anniversary Marked In Paris at Historic Church

Bicentenary Concert—Farewell Organ Recital by American—Opéra Comique Restores Erlanger's The Polish Jew—Melchior and Müller Applauded in Tannhäuser

By IRVING SCHWERKÉ

PARIS.—This has been another good week for the divine afflatus of music. So much so that if I went into details I should more than exhaust this issue; hence my only way out of the pleasant problem is to confine these notes to mere reporting, with only here and there a well chosen adjective thrown in for euphony.

Having used the word divine, I must hasten to say that this week saw me much in church. One evening was spent in the historical Eglise Saint-Eustache, where the traditional fête of Saint Cecilia was celebrated by celebrating, in turn, the bicentenary of the death of François Couperin-Le-Grand. A whole program of works of this master was given, and interesting and unusual it certainly was. The organ of the church has been restored, and we heard Couperin's outpourings with the very stops for which he wrote them. They were played—and with what consummate artistry—by Joseph Bonnet: Kyrie and Gloria from the Messe Solennelle à l'usage des Paroisses; Offertory on the great organ, Sarabande, Benedictus, Elevation. A number of Elevations, Motet de Sainte-Suzane and other works for soloists and instruments, were performed by Paule Gilly, Marguerite Jeandet, Mlle. Fradelizi, J. Planel and J. Hazart (Amedée de Vallombrosa conducting).

Another evening was spent in The American Church in Paris, on the Quai-d'Orsay. I cannot say I think anything of the edifice as an architectural masterpiece, but not infrequently good music is to be heard there, and that is why I go. Archibald Sessions, organist of the church, gave a farewell recital, which many of his friends and admirers turned out to hear. He played compositions by Bach, Karg-Elert, Clerambault, Franck and Dvorak; the choir sang works of Gretchaninoff, Arkhangelsky; Frederick Yeo, tenor, did the Comfort Ye and Every Valley, by Handel; Adelaide Eakins—her lovely singing still rings in my ears—sang Hear Ye, Israel by Mendelssohn.

FROM CHURCH TO TEMPLE

The Opéra-Comique, which used to be known as a temple of the lyric are (in the

(*Continued on page 24*)

OVERCOMING NERVOUSNESS

By JULIETTE LAINE

PERHAPS the most formidable problem which faces the average young singer is that of stage-fright, or, as it is more generally called, "nervousness." Very few are entire free from this *bête noire,* nor is its dread influence limited to the very young or the immature. Although a serious handicap to every type of musician, it is possibly a greater menace to the singer than to the instrumentalist, because of the direct effect of such nervous condition upon the delicate mechanism of the throat and vocal organs. Under the influence of an acute nervousness, all thought of correct breathing, poise and artistic interpretation are out of the question. So true is this that many of us know of cases in which a promising career was entirely abandoned as a result of this unfortunate condition.

Nevertheless, it can be truly said that there is no case of nervousness so deep-seated or acute as to be incurable, and any young artist who has for this reason given up the struggle has done so because he approached his problem from the wrong angle. There are various methods of coping with this hyper-sensitivity, from deep breathing exercises to psychoanalysis, and we must individually discover, by experiment, which one is best for our own case.

Diagnosing the Cause

As with other difficulties, to discover the cause is half the battle. Therefore it is highly necessary that we be honest with ourselves in analyzing this condition.

Too often a singer, either through ignorance or sheer laziness, will appear at an audition or performance only partially prepared. Often he undertakes to sing something which he has not really studied, or which is only partially memorized. At the eleventh hour, realizing the difficulty of his position, he is overwhelmed with "nerves," does not recognize his entrance cue, begins at the wrong point, forgets the next phrase, and becomes altogether so embarrassed that he finishes with a barely audible tone instead of with the brilliant climax he had intended.

In the same class is the too-ambitious artist who selects songs far beyond his capabilities. This is always a serious mistake. No one is at his best at an audition and should not, for that reason, attempt to sing anything that taxes his resources to the utmost. How often one hears the light, colorless soprano wrestling with a Tosca or Butterfly aria, only to be stopped in its midst with—"Have you something else? Something lighter, please," or the more cruel, "That will do, thank you. Next, please."

Julia Culp once told the writer that she never sang anything in public which she had not known at least two years before. This does not mean that one cannot properly learn a song in less time, but it does mean that after you have studied and worked on a number that long it is so definitely yours, musically, psychologically, and otherwise, that no untoward circumstance could disturb your performance of it. The content of every song you intend to use should be thoroughly worked into your voice, your intellect, and your soul—and this is a process that has little to do with the mere memorization of notes and text. A song may be committed to memory in half an hour; yet it may take the rest of one's lifetime really to learn it. Sometimes it takes a profound emotional experience to teach us the true and inner meaning of a song. And sometimes not even that can do it.

The principal reason for singing things that are well within our abilities is that at an audition—no matter how confidently we approach it—there will probably occur a dozen unforeseen things which will sap our courage and enthusiasm. For instance, one has sometimes to wait for an hour or longer in a dusty, smoke-laden anteroom. This will naturally irritate a delicate throat, as well as one's temper, and a severe case of huskiness may quickly result. While waiting we may also overhear a conversation that will disturb us, or perhaps, worst of all, we may find that the young man who has been appointed to play our accompaniments but whom we have never rehearsed with nor even seen before, has a wholly different idea of tempo or rhythm from the one to which we are accustomed.

Other Aids to Success

Any or all of these things may happen, yet if you are singing something well within your powers you may easily come through the ordeal with flying colors. The mere fact that you are singing something "easy" will give you a degree of assurance and courage which nothing else could do and will win the audition judges far more effectively than would the Suicidio from Gioconda. Remember always that it is not necessary to astonish or amaze people in order to make a good impression on them. The ease and grace of your performance will go a long way toward landing the engagement for you.

Then there is the young singer who is vocally well-prepared, yet lacks the requisite assurance and stage presence. Unfortunately, these things are rarely learned in the studio, although a number of teachers meet that problem by having monthly studio recitals at which the pupils sing to a small group of relatives and friends. This is excellent as a beginning, but does not go quite far enough. Friends are friends and they have their uses, but as one's future audiences will naturally be made up almost wholly of strangers, it is best to become accustomed to singing for them as soon as possible. How? As follows:

Find out, in whatever way you can, when and where there is to be an audition or voice trial, and attend it, whether you are seeking the engagement or not. Consult choirmasters, vaudeville agents, directors of musical comedies, music shops, and the newspaper columns. Hardly a week passes, in the larger cities, without two or three auditions for something or other. By attending these, and singing under all sorts of conditions—in little rooms and big rooms, with good accompanists or poor ones, in good air or bad—you will soon acquire a confidence that will carry you through anything. Most of the established artists will tell you that the only way to get used to singing in public is to do so. It is the hardest way, but also the most certain one. So don't wait until you really want an engagement, but go to every audition you can find, merely for the experience.

In addition to auditions, the young artist anxious to conquer nervousness, should seek all the public appearances he can get, no matter how small or unimportant the affair. Church entertainments, Ladies' Aid luncheons, charity teas, and the innumerable women's clubs, all offer an excellent and open field for him. In such engagements one learns the art of walking on and off the stage, of standing calmly beside the piano, waiting for hearers to find their places on the program before beginning. One learns to receive flowers in a calmly gracious manner, instead of tripping over the accompanist or catching one's frock in the door; all of these things and a dozen more are learned in these first engagements.

Conquering Inferiority

Finally we come to a consideration of those unfortunate singers whom no amount of preparation or forced experieence seems to help; those singers whose struggles with stage-fright seem to be pathological. This type is a case for the psychologist, for the difficulty is fundamentality mental and has almost invariably been induced by early environment.

It is a deplorable fact that many parents, sensing a talent in their children, seek to draw it out not by kindly, intelligent encouragement, but by trying to foster a competitive spirit in the child by dwelling upon the superior accomplishments of other children of the same or a younger age. "Little Susie Smith is only four and can recite the Ten Commandments, while you, who are five, don't even know the Lord's Prayer"; or else, "Mozart played beautifully when he was only six, while you . . . But, of course, it wouldn't be my luck to have a child like that."

This bullying is supposed to arouse the child's spirit, yet, with extremely rare exceptions, it has exactly the opposite effect. A sensitive child may be so deeply wounded by a parent's stupidity in such matters that a scar will be left upon his nature which will grow deeper and deeper, eventually crippling all initiative and making a backward, timid man or woman of him. To me it seems far better to risk developing a superiority complex. At least such persons develop the courage, as well as the vision, to do big things, whereas those who are brought up in the old-fashioned idea that a reticent personality is admirable, find very little room in the present-day world for their type of mentality.

The singer who realizes that his own difficulties are the result of an inferiority complex would do well to read as many as possible of those text-books on psychology which have been written for the layman. I know of no other way in which he can so speedily master his personal problems and come into complete possession of his mental powers. There is nothing fantastic or occult about these teachings; such books were written by men of science whose theories were proven by endless experiment before they were offered to the world. They can be found in most public libraries, and there are literally dozens of them. A few are of particular value to the beginner, and their titles are as follows: Auto-suggestion and How It Works, by William J. Fielding; Timidity and How to Overcome It, by Yoritomo-Tashi; The Mind at Mischief, by Dr. Sadler; Your Mind and How to Use It, by Atkinson; and Psychology of Fear, by Franklin Leavitt.

A Novel Cure

A young friend of mine who realized that her own acute self-consciousness had been caused by a long series of discouragements and an unsympathetic attitude on the part of her parents, devised a novel cure for herself which was almost miraculous in its effect. She had a lovely voice and had studied long enough to sing acceptably, yet at an audition she invariably broke down and retired in bitter confusion. She was about to abandon hope of a career when she learned of the little concerts that are given in some of the large hospitals under the auspices of various welfare associations.

These concerts had been found, after careful experimentation, to be of immense help to convalescent patients, and were quickly adopted by the heads of these institutions, and are now given regularly, with beneficial results to the young artists as well as to the patients.

To my young friend they proved a veritable godsend, for she became popular with her audiences, and so was given all the dates she had time for. It was the informality of such performances, she explained, that helped her so well. Each concert was brief, and there were always three or four artists to divide the program. There was no need for expensive evening frocks, for the concert always took place in the afternoon, and each artist wore street clothes. In the larger hospitals there would be two or three performances in one afternoon, beginning with a brief half hour of music in the solarium or large hall where the convalescent patients gathered, and then continuing with performances in some of the charity wards whose inmates were unable to leave their beds. At such times—a piano not always being available—the singers were accompanied by the violinist of the group.

How One Artist Attained Self-Forgetfulness

It was this sort of experience, this matter of singing under all sorts of conditions, once on a platform and next time perhaps at the bedside of a patient, once with a grand piano and next time with a violin or flute—that did so much to make my little friend forget herself and her "art." Her self-consciousness melted like snow beneath the sun. Moreover, the frequent repetition of the experience was of immense value. She sang two or three times a week, month after month, whereas the average young beginner usually appears in public only four or five times a year. Such infrequent appearances are of little value, because the little that one has learned by the previous performance is usually forgotten before the next opportunity arrives, and thus each appearance is much the same as a brand new début, with all its attendant anxiety.

At the time of which I write the hospitals were not paying a fee to the individual musicians, but they did pay incidental expenses, such as car and bus fares. However, to a singer seeking experience the opportunity far exceeded in value any fee that could have been proffered. Moreover, although my friend's experience was obtained entirely in the hospitals of New York City, I have been informed that the idea has been adopted in most of the other large cities as well. In New York such dates may be secured by applying to Ada Quennel, of the State Bureau of Charities, or Isa Maud Ilsen, of the National Association for Hospital Music, Inc. In other cities I imagine that a personal inquiry at any of the large hospitals would give one the requisite information.

Personally I cannot imagine a better, quicker, or more soul-satisfying way of acquiring experience; it is "bread upon the waters" and it comes back to us, quickly and bountifully.

Do Not Pity the Accompanist

By EDWARD HARRIS

"WHAT an ungrateful job you have as an accompanist! The soloist gets all the credit, while you receive no recognition. Yet your part in a concert is as important as his."

How often does the accompanist hear this remark after a concert. To the well-wisher, the assisting pianist, though not pitiable, is an object of pity. Kindly souls look upon him as something of a musical stoker, working anonymously in the bowels of the ship, making possible the motive power which propels the vessel, while the bedizened captain walks the deck, the cynosure of all eyes and the recipient of breathless adoration on the part of the female passengers.

Lo, the poor accompanist!

But the real accompanist (real, as differentiated from the disappointed piano soloist marking time between his semi-annual solo engagements) does not pity himself. It is true that he does not cut so grand a figure as many of the soloists for whom he plays. It is likewise true that he receives the small end of the successful soloist's fee. But there are compensations.

Satisfactions of Accomplishment

One of the greatest pleasures a man may have is the satisfaction provided by wide and successful accomplishment. That pleasure to a large degree may be the accompanist's.

Consider him as a pianist.

While the solo pianist may engage in more spectacular enterprise, he frequently fails to rival the accompanist in the variety of his technical and tonal treatment of his instrument and in the comprehensiveness of his musicianship. As this may at first seem a rather large statement, it may be well to pause and analyze some of the pianistic problems that confront the accompanist.

The pianist as a soloist is his own master. He develops, according to the dictates of his own musical personality, a distinctive tonal character and interpretative style. He is hampered by no restrictions save those of his own taste. Consequently, in playing any composition he can favor his own weaknesses and glorify his strengths. If he suffers from certain technical faults, he need not program music which reveals them. If he is temperamentally antipathetical to certain types of writing, he can ignore them. He is permitted to be a specialist, technically and stylistically.

Not so the accompanist. He may show himself no quarter. He must be ready and equipped to play whatever is placed before him by his soloist. With the exception of those few accompanists who are associated more or less permanently with particular soloists, and who, therefore, may limit themselves to the comparatively restricted demands of the individual with whom they collaborate, members of the guild are apt to cover pretty nearly the whole range of pianism before a season is ended.

A Dozen Pianists in One

The ideal accompanist must be a dozen pianists in one. He must have one type of tone and playing to furnish a congenial background for the lyric soprano voice, another for the dramatic soprano, another for the contralto, another for the baritone or bass, and still others for violinists and cellists.

Of course, not all accompanists measure up to the ultimate ideal. Who has not heard well-known vocal accompanists founder with violinists, and renowned violin accompanists come to grief with singers? Each different group of artists makes exacting and subtle demands of the accompanist. Fortunately for the reputation of the guild as a whole, there are many accompanists whose technical and musical equipment enables them to assume the character of pianistic chameleons.

Then, in this connection, there is the matter of repertoire. The style of music allotted to the coloratura is quite unlike that given to her dramatic sister. An accompanist must be able to flutter like Janet Gaynor or emote as movingly as Garbo. He must be capable of entirely forgetting the vocal style and engage in the entirely different type of performance required by the string literature.

Furthermore, he dare not be a specialist in any one school of music to the exclusion

(*Continued on page* 26)

IN NEXT WEEK'S ISSUE

VILLAGE NOËL

By JUSTINE S. CARTER

Boston Orchestra Programs Arouse Keenest Interest

Richard Crooks Wins Ovation at Statler Musicale—Fabien Sevitzky Conducts Successful Contest

BOSTON.—Mahler's ninth symphony, first played in America two years ago by the Boston Symphony Orchestra under Serge Koussevitzky, was heard under the same auspices on December 8 and 9. And the thrill experienced by this writer and most of the audience was the same, inspired not only by Mahler's great composition but also by the beautiful performance, always emotional, vital and technically secure.

The playing was exceptional throughout the program, even coming from the Boston Orchestra under Koussevitzky. This included Ravel's Shéhérazade and his second suite taken from Daphnis and Chloe. The latter score, as is generally known, is one of Koussevitzky's and the orchestra's masterpieces. It was no less so on this occasion.

Equally sensitive performance was given to Shéhérazade, in which the soprano soloist for the three poems was Olga Averino. Mme. Averino was greeted with unusual warmth after her singing. The demonstration was more than merited, for the singer's voice, of lyric beauty, was musically employed in interpreting Ravel's delicate music. Furthermore, Mme. Averino had mastered not only the music but the text also.

KOUSSEVITZKY LEADS WAGNER

Koussevitzky led the orchestra in a Pension Fund concert before an enthusiastic audience on December 3. The program, made up entirely of music by Wagner, included the overture to The Flying Dutchman, the prelude to Lohengrin, Siegfried's Rhine Journey, the Ride of the Valkyries, A Siegfried Idyl, and the overture to Tannhäuser.

RICHARD CROOKS STIRS AUDITORS

Richard Crooks, Metropolitan tenor, substituted at short notice for Lily Pons at the Statler Morning Musicale on December 6. Mr. Crooks, who had been booked for this series for January 31, 1934, obligingly advanced his date when Miss Pons was forced by illness to cancel hers. The soprano will sing on the January date.

The capacity audience was exceptionally cordial to Mr. Crooks, who sang with his customary vocal graces three Handel arias, a group of Strauss Lieder, an aria from Donizetti's Linda di Chamonix, and four songs in English. Two of the latter were by Frank La Forge, who was Mr. Crooks' accompanist for the program—and an admirable accompanist, it is almost unnecessary to say. Crooks sang many numbers in addition to the announced program.

JOHN GRUBER IN DÉBUT

John Gruber, Boston pianist, gave a début recital at Jordan Hall on December 6. Mr. Gruber, of the new Malkin Conservatory, recently won the MacDowell Club competition in New York City. In the performance of his program, which included sonatas by Mozart and Beethoven, a Chopin group, and works by more recent composers, Mr. Gruber displayed unmistakable talent, a marked ability to poetize, and a strong sense of climax. He was appreciatively heard and applauded by a large audience.

ENSEMBLE PROGRAMS

Hugo Kortschak, violinist, and Frederic Tillotson, pianist, gave musical performances of sonatas by Bach and Brahms before a large and attentive audience at Gardner Museum on December 3.

Anita Shure, violinist, and Frank Glaser, pianist, played the first three Bach sonatas at the Longy School of Music on December 5.

SEVITZKY ORGANIZES CONTEST

Fabien Sevitzky, conductor of the People's Symphony Orchestra of Boston and the Philadelphia String Sinfonietta, recently completed his second voice and piano contest, conducted in connection with the local Metropolitan Theatre, where he is musical director. Within the incredible period of four weeks, Sevitzky, carrying on always his numerous other activities, heard 680 contestants, trained the selected singers as a chorus, and presented them in daily performance for a week, beginning December 1. The auditions alone required about two and a half weeks, which left Sevitzky less than a week to train and rehearse his chorus of 103 voices in the works presented on the Metropolitan stage—his own arrangement of Old Man River and the march from Tannhäuser. Each performance, furthermore, featured one of the voices in an operatic aria, while twelve different solo pianists played, during the week, the Chopin Butterfly etude.

The final round of the contest, which was for singers and pianists between 16 and 30, and generated enormous interest here, was held at the New England Conservatory of Music, Brown Hall, on December 7, when the judges included Mr. Sevitzky, Wallace Goodrich, Frederick S. Converse, Clayton D. Gilbert, Clarence Burchard, Arthur Martel and Ernest Jenkins.

The leading prize-winners were: First prize in piano, Nancy Follett, nineteen years old, of Quincy, who received a grand piano; second prize, Leonard Bernstein of Newton; third prize, Marietta Canan of North Easton; fourth prize, Kermit Robinson of Chelsea. In the singers' division: First prize, Corinne Paine of Brookline, who won a week's paid engagement on the Metropolitan stage; second prize, George White of Medford, similarly engaged; third prize, Frances Madden of Watertown; fourth prize, Mary Wolfman of Dorchester. M.S.

Philadelphia Hears Eichheim Work Under Stokowski

Luboshutz, Salmond and Goldovsky Contribute Unusually Artistic Recital

PHILADELPHIA.—The Philadelphia Orchestra, Leopold Stokowski conducting, presented a program of wide range and beauty, for the concerts of December 1 and 2.

The ballet-suite from the operas of Gluck, arranged for orchestra by Felix Mottl, was well played. Following this, the Mozart symphony in G minor was given a masterly reading and performance, and aroused much appreciation from the audience.

After the intermission, Henry Eichheim's Bali was given its first hearing on a regular program, having been played as an unprogrammed number at the Youth Concert last season. The composition is dedicated to Leopold Stokowski, and makes use of a number of Javanese percussion instruments, as well as the full modern orchestra. It was exceedingly interesting and well received.

Dr. Stokowski's transcription of the second act of Tristan and Isolde was the closing number. This was superb in every detail, and the applause at the close was prolonged.

MATINEE MUSICAL CLUB PIANO ENSEMBLE

For the Matinee Musical Club concert on December 5, the special feature was the playing of the Club Piano Ensemble, of fifteen pianos and twenty-nine performers. It is under the direction of Agnes Clune Quinlan, and does fine work. This particular performance was broadcast on a coast-to-coast and London hook-up. Their selections included L'Echo de Naples (Mattei), Ruy Blas overture (Mendelssohn), Harvest Dance (German), Pas des Cymbales (Chaminade), and Malagueña (Lecuona).

Club members appearing on the same program were Helen Weisz, violinist; Marie Loughney, contralto; Dorothy Johnstone Baseler, harpist; Lillian Leidy, Ethyl Smeltzer Littlehales, and Anne Simon, soloists, members of the Club Petit Ensemble (Nicholas Douty, director), the Club String Ensemble, and the following accompanists: Stanley Zeeman, Mary Isaac and Virginia Snyder.

LUBOSHUTZ-SALMOND-GOLDOVSKY CHAMBER MUSIC SERIES

The first of a series of three chamber music concerts, was presented on December 6, in the auditorium of the Ethical Culture Society, by Lea Luboshutz, violin, Felix Salmond, cello, and Boris Goldovsky, piano. It was one of the most artistic concerts of its kind which has been heard in Philadelphia in many a day. The Beethoven trio in D (Geister Trio), sonata in F sharp for violin and piano by Leo Weiner, and the trio in C minor by Mendelssohn made up the program. It would be difficult to say of any movement that it was better done than any other, for each received detailed attention from each artist. The tone of the ensemble was notably coördinated and balanced. Mme. Luboshutz and Mr. Salmond are too well known to need any description of their attainments, but Mr. Goldovsky is a more recent addition to the musical ranks of Philadelphia, and his piano work is outstanding, both in the beauty of his tone, and in his masterly conception of the interpretative elements of each work. The audience, which filled the room, was tremendously enthusiastic. M. M. C.

Walter Receives Bruckner Medal

Bruno Walter is the first conductor to receive the American Bruckner Medal of Honor designed by the noted New York sculptor, Julio Kilenyi, exclusive for presentation by the Bruckner Society of America to those contributing most to creating a greater interest in and appreciation of the music of the Austrian master in this country. The presentation was made by Rubin Goldmark at a meeting of the Bohemians on December 4.

Dance and Choral Events in Indianapolis

Shan-Kar, Thomas, Saengerknaben and Elman Appear—Attendance Large and Appreciation Strenuous for All Guest Artists

INDIANAPOLIS, IND.—Uday Shan-Kar and his company of Hindu dancers appeared as the first attraction of the Civic Music Course on November 8. Because of an injured hand Shan-Kar participated in only two dances. The dancers and musicians displayed a rich pageantry of their art, lavish costumes and strangely thrilling orchestral music.

John Charles Thomas was the second artist to appear at the Martens Concerts on November 12. He proved to be one of the best baritones Indianapolis has heard. In the upper octave Thomas' voice is of exceptional freshness and purity which endowed the music with an individual effectiveness. Carroll Hollister provided excellent accompaniments and contributed three piano soli. The audience was a sizable and warmly appreciative one.

The first American performance of the new oratorio Sainte Therese by Evangeline Lehman, has been set for December 19 in this city. More than 200 local musicians will take part.

The Wiener Saengerknaben, Austrian boy choir, appeared at the Murat on Thanksgiving Eve, presenting a concert of sacred and secular music and a comic opera, Wedding by Lantern-light (Offenbach), with the entire ensemble in costume. The boys justified all rumors of their reputation by bringing out the characteristic beauty of the songs.

Mischa Elman was the attraction at English Theatre on December 3. He displayed a tonal art of sensitive nuance in the performance of scale and octave passages, and contributed a fused and warmly homogeneous body of tone. The response of the audience was warmly enthusiastic and several encores were added to the program at the insistent demand of the listeners. H. C. G.

Colon Ballet Season Offers Novelties for Its Patrons

Baiser de la Fée by Stravinsky Is Performed for the First Time in Buenos Aires—Noces also Restaged—Sylphides, Prince Igor Dances and Khovanstchina Excerpts Seen

BUENOS AIRES.—The Argentine première of Stravinsky's ballet Baiser de la Fée (The Kiss of the Fairy) was the greatest success of the ballet season. From the musical point of view, this work presents the Russian composer following several themes from Tschaikowsky, a fact which may seem strange to many of his admirers who expect to hear only modernistic music in his works. However, there is no doubt that Stravinsky is also much appreciated in this kind of production; there are plenty of melodies and the orchestration is refined and delicate.

Bronislava Nijinska deserves high praise for her beautiful choreography, which bore the stamp of artistic finesse. Special mention must be made of the decorations which Hector Basaldüa had painted for the performance. The audience was roused to great enthusiasm for the simple beauty of their conception, exquisite shadings and colorful suggestion. The ballet corps coöperated with grace and efficiency. Maria Ruanova, Lida Martinolli and Anatole Weltzak scored in the leading rôles. The evening was completed with Etude (Bach) and Princesse Cygne (Rimsky-Korsakoff).

LES NOCES RESTORED

Another successful performance was the restoration of Stravinsky's Noces, staged with the cordial approval of the audience and critics. This production is considered Nijinska's masterwork. She first performed it in Paris in 1923 with the Diaghileff company, and later on in many other cities. Dora del Grande was highly successful in the principal rôle at the Colon. The vocal soloists, Mmes. Schnauder and Brizzio and Carlos Rodriguez and V. Bacciato, were warmly applauded. The piano soloists, Mafalda Napolitano, Margarita Samek and Amicarelle and Krensky, deserve special commendation. Mr. Lietti conducted.

After several repetitions of this work, the season finally closed with a performance which included Sylphides (Chopin), Le Baiser de la Fée, Prince Igor Dances (Borodin) and the Persian Dances from Khovanstchina. J. M. WHITE.

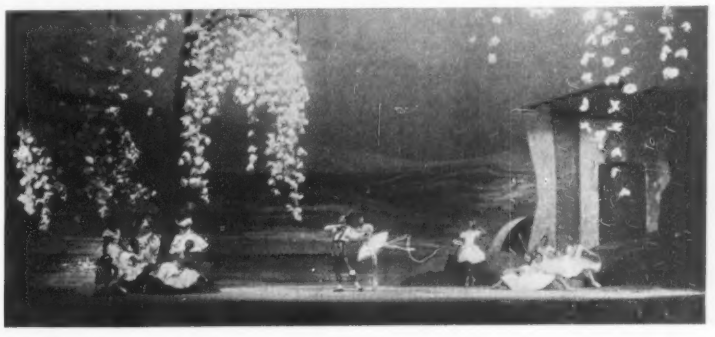
Lehmann Awarded Viennese Decoration

Lotte Lehmann has received the "Ring of Honor" from the Vienna Philharmonic Orchestra. The singer is the only woman ever to have been so honored. Toscanini was the last person previously to have been decorated with this Ring.

Mme. Lehmann will arrive in America January 4 on the S.S. Europa and gives her only New York recital this season on January 14 at Town Hall.

Jooss Dancers Sailing

The Jooss Ballet closed its engagement at the Forrest Theatre, New York, on December 10. The entire company sails on the SS. Ile de France today (December 16) and will open its London engagement immediately upon arrival, December 23.



TABLEAUX FROM STRAVINSKY'S BAISER DE LA FÉE,
as staged at the Colon Opera House: left, Scene 1; right, Scene 3. The décors were designed by Hector Basaldua. (Photos by L. Sudak.)

Althouse Wins Ovation as St. Louis Orchestra Soloist

World Première of Daniel Lazarus' Symphony with Hymn Presented —Golschmann Conducts for Ricci—Iturbi and Don Cossacks Offer Recitals

ST. LOUIS, MO.—Two outstanding features of the fourth pair of concerts by the St. Louis Symphony Orchestra were the appearance of Paul Althouse, distinguished American tenor, and the world première of Daniel Lazarus' Symphony with Hymn. Althouse, long a favorite with St. Louis audiences, was heard in an aria from Beethoven's Fidelio, and two Meistersinger arias, Am stillen Herd and Fanget An. These served to arouse the audience to a demonstration of unbounded enthusiasm, and as encores the artist offered Beethoven's Adelaide and the Lohengrin Narrative. Strict adherence to artistic standards and carefully studied delineations of the characters he portrays, coupled with a comprehensive knowledge of vocal mechanics, form an important part in the equipment that has won Althouse his present enviable position in the ranks of eminent vocalists.

Two movements from Daniel Lazaus' Symphony with Hymn, which Vladimir Golschmann played for the first time anywhere, proved to be one of the most impressive pieces of contemporary music we have heard in recent seasons. It is profound music written with understanding and taste, and is decidedly original. It is of the type that is not especially easy of assimilation on first hearing, although one is immediately impressed with the fact that the composer has something to say, and that he is saying it in terms of intellectual musical discourse. Lazarus is a far step ahead of many of his confrères who seem content with throwing ideas together in a sort of patchwork, most of which is more reminiscent than original, and which is usually shelved after the first hearing. The Lazarus work is scheduled for several complete performances in Europe during the coming year, and we predict for it a long and lasting success. Mr. Golschmann also gave superb readings of the Gluck overture, Iphigenie en Aulide, and two Wagner numbers, the Siegfried Idyll and excerpts from Die Meistersinger.

RICCI IS SOLOIST

The fifth concert pair, December 1 and 2, brought young Ruggiero Ricci to St. Louis for the first time. Great interest had been aroused in advance of the boy's coming and curiosity was rampant. However, it took but a few movements of the youngster's bow to convert curiosity into admiration. With all the assurance of a veteran, the boy without any suggestion of child characteristics, displayed almost uncanny dexterity with the little fingers of his left hand, bowing of impeccable style, a richness of tone that belied his years, and a finely composed and easy stage presence. His audience accorded him an ovation which was stilled only after two encores had been granted.

Mr. Golschmann began his orchestral program with an illuminating performance of the Beethoven Egmont overture, and brought it to a close with an altogether memorable reading of Brahms' D major symphony. This second of Brahms' four great musical monuments, was approached with a dignified reverence and a searching analysis that revealed all of the gorgeous lines of its architectonic structure, brought into relief and perfect balance, the often slighted but nevertheless important inner harmonic patterns, resulting in an accomplishment which will be recorded as one of the signal achievements in the three years of Mr. Golschmann's St. Louis conductorship.

ITURBI IN RECITAL

José Iturbi, Spanish pianist, opened the tenth annual season of the Civic Music League on November 28 with a recital at the Odeon. The success of the membership campaign was evidenced by a capacity house. Iturbi is known far and wide as one of the elect among contemporary pianists and for this reason much is expected of him. His playing was of his usual brilliant order, but more or less dissatisfaction was expressed regarding his program. It held a minimum of interest by reason of its hackneyed content. From the Harmonious Blacksmith of Handel, it journeyed through the Beethoven Waldstein sonata, the Schumann Childhood Scenes, a group of Chopin and one of Liszt. This advanced age has possibly spoiled us. We are not content unless programs are spiced with at least a sprinkling of modern music, and since Iturbi is of the modern generation and has given delightful examples of today's music in former appearances, there was obvious disappointment at his offerings on this occasion. He may reverse the order next time, and let us hope so, for Iturbi is an asset to any musical season, and we hope his next visit will afford some of the newer things which he feels and plays so brilliantly.

DON COSSACKS AT THE PRINCIPIA

The second concert in The Principia series brought a return to that institution of the Don Cossack Choir with their diminutive but dynamic leader, Serge Jaroff. The hall was, as usual, packed to the doors. These full-throated choristers created their usual spell, responding to numerous encores after continued excited applause and foot-stamping. There is no doubt as to these Don Cossacks being the choral sensation of the day. They are still at the top of the ladder and going strong.

ORCHESTRA OPENS SERIES

Leo C. Miller, director of the Miller-Ferguson Institute of Music, was heard in a piano recital on December 5 in the Women's Building at Washington University. This was one in a series of four recitals under the direction of Dean Starbird. Mr. Miller's program comprised works of Gluck, Beethoven, Chopin, Brahms, Chopin and Liszt, as well as a group of moderns. Several encores were acceded to by Mr. Miller during and after the program. O. C.

Novaes Delights Buffalo With Individual Recital

Theophil Wendt, New Orchestra Conductor, Makes Début at First Concert with Organization

BUFFALO, N. Y.—Guiomar Novaes' piano recital for the Chromatic Club was an event to be remembered by the large and discriminating audience of members and friends who filled Twentieth Century Hall to overflowing. Hers is perfect artistry and each number was imbued with individual charm: Bach, Liszt, Chopin, Albéniz and the Children's Scenes composed by Octavio Pinto (her husband) meeting alike with contrasting, musicianly portrayal. Her listeners bestowed unstinted demonstrations, the charming pianist according four additional numbers.

ORCHESTRA OPENS SERIES

Theophil Wendt, newly appointed conductor of the Buffalo Comunity Orchestra, was given a hearty welcome upon his first appearance at the concert in Albright Art Gallery, followed by the Sunday evening pop concert in Elmwood Music Hall. The orchestra gave a good account of itself and the audience on both occasions heartily applauded conductor and men.

Edna Zahm was guest soloist and Paul Eisler, of New York, guest conductor for the first pop concert of the season, both making favorable impressions. Miss Zahm sang the dramatic Love Death from Tristan and Isolde with depth of feeling, richness of voice, beauty of interpretation and musicianship. Eisler's Swinging Song was voiced with charming effect. Mr. Eisler proved himself a well routined conductor and was recalled many times.

BALLET GROUP APPEARS

Zorah B. Berry, of the Philharmonic Concerts, presented, as a novelty, Serge Lifar and his Russian ballets in Elmwood Music Hall. Mrs. Berry is managing the concert to be given by David Glinkovsky, operatic tenor, and Isabelle Workman, violinist.

The first of the Sunday Evening Ensembles, being given by local musicians, was held in the home of Mrs. Orrin E. Foster. The programs comprise rarely heard works, old and new, written for voice and various ensemble combinations. Margaret Adsit Barrell, Harriet Lewis, Eva Rautenberg, Ilona McLeod, Olive Gould, Robert Hufstader, Ivan Shapiro, William Carmen, George Levy and Ralph Calia were the performers.

The South Buffalo Choral club (J. H. White, director) and the Orchestra Club gave two excellent performances of the comic opera, Joan of the Nancy Lee, at the Masonic Temple, winning much success, vocally and dramatically.

OTHER RECITAL EVENTS

The season's musical activities of Jessamine Long are many and varied. As chairman of music for the Town Club, seven programs are to be given, and for the extension work of the Chromatic club thirteen programs will be presented in the high schools. Ragnhild Ihde, soprano, Olive Frost, accompanist, Eleanor Morgan, harpist, and Marian Knaier, violinist, are the participants on the next program at Seneca Vocational High School. Miss Long conducts the junior music appreciation course for 250 school children in the Buffalo Museum of Science.

Margaret Frye, pianist, was presented by the College Club in an enjoyable and beautifully performed program. In each number she displayed excellent musicianship and training.

The Master Music Hour is an organization comprised of youthful musicians of the Tonawandas, with Truman Schwarzenholz as president. At a recent meeting in the home of Vera Robearge, a fine program was given by Beth and Inez Jones, pianists, Vera Robearge, soprano, and Evelyn Cary, accompanist.

The Chromatic Club members' program introduced as soloists Anna Kowalska, pianist, Emilie Hallock, soprano, Max Miller, violinist, with Beth Wolanek and Roy Wilhelm, accompanists. The audience of musicians evidenced their pleasure and their offerings met with hearty appreciation and a demand for additional numbers. L. H. M.

New Kansas City Orchestra Gains Success in Premiere

Brilliant Capacity Audience Is Stirred to Enthusiasm by Leadership of Karl Krueger

KANSAS CITY, MO.—An auspicious occasion was the initial concert of the Kansas City Philharmonic Orchestra under Karl Krueger on November 28. The seemingly impossible was accomplished by the distinguished conductor with the lately formed orchestra augmented by fifteen first chairmen from Chicago. The meritorious interpretations, the dignity and restraint of his conducting, the authoritative beat of Mr. Krueger stirred the audience to a degree of enthusiasm rarely experienced here.

The fare was particularly well chosen for a début. Opening with the fifth symphony of Tschaikowsky, the program closed with Les Préludes (Liszt). The intermediate items were A Night on Bald Mountain and Entr'acte from Khovanstchina (Moussorgsky), Scherzo from A Midsummer Night's Dream (Mendelssohn) and First Gymnopaedie (Satie). All were well performed.

It was an occasion of gratification for the board of directors of the Kansas City Philharmonic Orchestra (Powell Groner, president), the women's advisory committee (Mrs. John L. McLaughlin, chairman), the orchestra (Brown Schoenheit, business manager), Mr. Krueger himself, and the numerous musical organizations who worked tirelessly for success. For this artistic achievement accrued a sum of $250 over expenses.

On December 11 a nation-wide broadcast was made by the orchestra under Mr. Krueger of the first and second movements of fifth symphony in C minor (Beethoven). The music was a memorial to William R. Nelson, whose bequest, the William Rockhill Nelson Gallery of Art, opened that day. Efrem Zimbalist, soloist for the orchestra's second concert on December 12, was heard in concerto in D major (Beethoven) for violin and orchestra. The first young people's concert fell on December 13. All of these events will be commented upon in a later communication to the Musical Courier.

New songs composed by Powell Weaver engaged attention on December 3, with Mrs. Raymond Havens, an æsthetic interpreter, and the composer at the piano. Prime (Amy Lowell's poem) is a gem in the modern idiom, Humming Bird, a clever encore, and Dream Dawn, good program material. Puchinello and Angelus (N. deRubertis) were played by a group from the Kansas City Orchestral Training School under the direction of the composer. The new pieces for string orchestra are dedicated to Mrs. Albert J. Colt, president of the Kansas City Musical Club. Prelude and Minuet (De Rubertis) completed the group. Rossiter Howard, director of the Kansas City Art Institute, praised the creative musical work given in conjunction with the art exhibit by the teachers and students of the Institute.

Mu Phi Epsilon's second morning musicale, November 24, commemorated the first centennial of Johannes Brahms. The Lombardi Quartet sang six Brahms love songs effectively with well balanced tone. Rose Ann Carr, Mrs. Paul Barnett, Gayle Giles and Gladys Taylor are the members. Intermezzo, op. 117 No. 2 and Rhapsodie, op. 79, No. 2 were given scholarly readings by Mrs. Joseph Easley, pianist. Mrs. Howard Austin, contralto, was successful in Brahms Lieder, including Liebestreu and Sapphische Ode. Joyce Bishop Andrews, violinist, contributed Kramer, Joachim and Hochstein items and one of the younger pianists, Ruth Labaugh, played Intermezzo, op. 118, No. 2 and Ballade in G minor. Mrs. Herbert G. Tureman is president.

Serge Rachmaninoff opened the Fritschy concert series on December 5. The program listed sonata, op. 31 (Beethoven) a Bach sonata (for violin alone) transcribed by himself, Invitation to the Dance (Weber-Tausig), several of his preludes, Debussy, Chopin and Schubert numbers. C. C. B.

Prominent Artists Stir Keen Musical Interest in Winnipeg

Lily Pons Sings for Audience of 4,000—Tibbett Appears in Third Successive Capacity Recital—Novaes Plays for Large Attendance—Elman and Kenyon Warmly Greeted in Concerts

WINNIPEG, CAN.—Lily Pons made her first appearance here on October 16, singing to a capacity audience of 4,000 in the new Auditorium. This recital was the opening event of the present season's concert series directed by Fred M. Gee, and a big success for Miss Pons who was in excellent voice.

Following Miss Pons, Lawrence Tibbett returned to Winnipeg on October 27, for the third time in the same number of seasons. As on previous occasions, he sang to an admiring crowd which occupied all the available seating accommodation in the Auditorium. Stewart Wille was unable to appear in support of his team mate, owing to sudden indisposition, but his place was worthily filled at almost a minute's notice by our own Fred M. Gee, who played finely balanced accompaniments without opportunity for rehearsal.

November 20 will be long remembered by those music loving Winnipeggers who turned out in almost as large numbers as at the two previous concerts, to hear Guiomar Novaes in piano recital. Her playing charmed with the brilliance, forcefulness, fluency and confidence of a great musician. It is safe to say that those who were fortunate enough to hear Novaes, will decide by unanimous choice to hear her again at the first opportunity.

Winnipeg's Male Voice Choir assisted Mme. Novaes on this occasion, presenting a well chosen selection of seven songs under the masterly direction of Bernard Naylor.

Doris Kenyon received a warm greeting from her audience when she gave one of her characteristically charming costume recitals on November 23. In this she was ably assisted by Mr. Rabinowitsch as accompanist and soloist.

RESIDENT ORCHESTRA BEGINS SERIES

On November 26 the Winnipeg Symphony Orchestra began its second season under the leadership of Bernard Naylor with a well-played program which included the Schumann fourth symphony in D minor. In addition to the orchestral works, the audience was delighted with Colin Ashdown's singing of the Credo from Verdi's Otello, accompanied by the full orchestra. This event took place in the Auditorium and was well patronized.

Earlier in October, Mischa Elman gratified his many admirers here with a violin recital characterized by his feats of virtuosity.

Another outstanding event during that month was a visit from the Hart House String Quartet of Toronto.

This brief record is incomplete without making mention of Ninon Vallin, French soprano, who appeared on November 6 as guest artist of the Women's Musical club. Nor must the name of Marjorie Doe, L.R.A.M., be omitted. This young student's recital on November 30, in the Fort Garry Hotel, provided proof that she is well on her way to a place of high rank among local pianists. A. C.

ATTRACTIONS

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PIANO RECITAL
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Mgt. Richard Copley, 113 W. 57th St., N. Y.

Tibbett Returns to Firestone Program

Lawrence Tibbett makes his initial appearance in the new series of Voice of Firestone programs on December 18 over an NBC-WEAF network. His soli are Siboney by Lecuona, Good Ale by Watts and The Hand Organ Man by Jacques Wolfe.

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DEAN OF THE NEW YORK MUSIC CRITICS

TO

GUIOMAR NOVAES

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"Guiomar Novaes in Program of Varied Styles Discloses Again Her Rare Artistry—Excels in Liszt Sonata (*Heading*)

"Guiomar Novaes gave her first recital of the season before a large and enthusiastic audience. She combines in unusual measure two diverse attributes — inward emotional fire and a gift for delicacy of nuance. Their fusion has for many years stamped her playing with a highly personal quality of iridescence and bequeathed to her palette the wide range of tone color that distinguishes it. She is a master of pedalling, of fluent phrasing and precision of detail. Exactly etched as her concepts are, they are never dry. Her elastic and fluid rhythms are always based upon a fundamental firmness of outline. A distinguished musician commanding rare gifts of insight, emotional sensibility and technique."—*H. H., New York Times, Dec. 3, 1933.*

"Ten encores were called for before Mme. Novaes was finally allowed to leave the platform."—*Francis D. Perkins, New York Herald Tribune, Dec. 3, 1933.*

"Mme. Novaes played the Liszt epic (*Sonata in B minor*) like an Amazon. She handled the material broadly, eloquently, passionately, with full revelation of its melodic appeal and romantic glamour."—*Leonard Liebling, New York American, Dec. 3, 1933.*

THE NEW YORK SUN, MONDAY, DECEMBER 4, 1933

Brazilian Pianist Reaches New Artistic Heights in Recital at Town Hall.

By W. J. HENDERSON.

Guiomar Novaes, the famous Brazilian pianist, reached her highest artistic level in the recital which she gave Saturday afternoon in the Town Hall. She introduced herself to us some years ago as a gifted but capricious and at times unbalanced young performer of singularly marked characteristics. Two years ago she seemed to have deteriorated; last year she had risen to new heights; Saturday she dwelt for more than an hour in Olympian glory.

She began with a demonstration of the truth of the comment of Forkel's friend, "Fantasia Chromatica bleibt schoen in alle secula." Her reading of the immortal "Chromatic Fantasy and Fugue" was distinctly her own, but it disclosed every formal detail of the composition with unsurpassable clarity, and the whole work with every bit of the romantic eloquence which baptized it to immortality at its birth more than two hundred years ago.

The reading was completely and masterfully planned and it was presented with such a wealth of tonal variety, such a finely adjusted scale of dynamics, such a poetic delivery of the recitative passage and such a flawless articulation and balance of parts in the polyphony that it must remain a memorable experience in the musical life of every competent listener. The development of the interpretation was almost dramatic and the playing of the thunderous octave version of the subject in the stretto was a fitting climax to a genuinely grand performance.

Music lovers know how Miss Novaes plays Scarlatti, but in the G major and C major sonatas Saturday afternoon she had at her command an incomparably scintillant staccato and a subtlety of nuance that excelled anything she had ever given us before. The excited audience compelled her to play still another of these sonatas.

What was evidently meant to be the piece de resistance of the recital was the next number, the B minor sonata of Liszt. All that a great artist could do for the grandiloquent music was done. That the labored pomposity of the composition was mercilessly exposed was not the fault of Miss Novaes, for she made the sentimental pages sound poetic and the pseudo-passions almost heroic. It was piano playing of the first order, and an interpretation of equal value. The final group consisted of Fructuoso Vianna's suite called "Four Miniatures on Brazilian Folk Songs," Camargo Guarnieri's "The Little Horse with the Broken Leg," a charming bit of droll humor with a touch of pathos, and two pieces of Albeniz.

There is a temptation to extend this report for the sake of celebrating the technical brilliance of Miss Novaes's playing. She always had plenty of technic, but as her mental grasp has grown firmer with the passage of years and her musical nature deepened with study, observation and experience, her technic has become richer in resource and capable of tonal effects and illusions of color which far exceed anything she could give us when she began her career. There is no other pianist who knows better how to use the level arm and the dropped wrist, to caress the keys with the cushions of the fingers, to obtain power from the arched wrist and to employ the pedals in producing tints of mellowness and variety.

She has had a singing tone always under command, but when she desires to ripple off a string of detached notes in perfect articulation, she ravishes the ear with the sound. All of which would be of superficial import were it not for the musical realization of every phrase and the setting of it in its correct proportion in the whole. Miss Novaes is a greater technician today than she was in her girlhood largely because she is a better musician. And that may be the final comment on a beautiful recital.

"There is probably no pianist before the public today who is more genuinely liked than Guiomar Novaes. When she stepped on the stage of Town Hall Saturday afternoon for her initial appearance here this season, the enthusiastic welcome was so pronounced there was no mistaking the place she held among lovers of fine piano playing. She plays with such warmth of temperament that not a moment, or a note one might say, passes without its own particular thrill."—*Henriette Weber, New York Evening Journal, Dec. 4, 1933.*

"One admired the pianist's technical prowess, the neatness of her finger work, the power of her left hand."
Pitts Sanborn, New York World-Telegram, Dec. 4, 1933.

"Her articulation of the two Scarlatti Sonatas was an epicurean delight, so crisply, so colorfully, so neatly and so melodiously did they come forth under her flying fingers. There was a long succession of encores to placate one of the most enthusiastic audiences of the year."—*Oscar Thompson, New York Evening Post, Dec. 4, 1933.*

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American Operetta Corporation Presents Chicago Production

Bartered Bride Heard in English—Paul Kerby Leads Woman's Orchestra—Details of Opera Season

CHICAGO.—The newly formed American Operetta Corporation presented The Bartered Bride in English during the week of December 3 at the Garrick Theatre, and from every point of view the enterprise was successful. Smetana's tuneful opera was given in a highly commendable manner. Libushka Bartusek, whose excellent English translation was used, also produced a ballet that proved one of the best presented in Chicago in many a day. The chorus, too, deserves unstinted praise. It is made up of young American singers, among whose principal attributes are freshness of voice and uncommon acting ability. The staging by Phil Fein gave reason for rejoicing. Karl Schulte was at the conductor's desk and read the score with understanding and enthusiasm. May Valentine, who had prepared the performance and is chorus master of the organization, was one of the main factors in making the production a big event in the musical life of Chicago.

Alice Mock, a well schooled singer remembered for her appearances with the Chicago Civic Opera, and a radio artist, sang the rôle of Maria delightfully. She acted with discretion and deserved the success received. William Miller, possessor of a well-trained tenor voice, sang with artistry. Though he has yet much to learn in acting, he displayed histrionic aptitude as Jenik. In Frederick Jencks the part of Kezal had a good interpreter. Vocally, this young baritone gave pleasure, but his marriage broker was not as funny as it should have been. Lucile Lorell made a deep impression as Ludmila. Here is a singer with a flair for the theatre; vocally the rôle did not give her many opportunities, but she sang the music allotted the part with fine tone and musicianship. The Krushina of John Macdonald was good.

The hit of the evening, however, was scored by Clifford Bair as Vashek. An actor of the first order, he was a comedian who had the public in convulsions even before singing his stammering song. Bertram Goltra as Springer, Joy Fairman as Esmeralda, Charles Dobson as Micha, Mari Barova as Hata and Ludlow White as an Indian, rounded out the efficient cast.

RACHMANINOFF PLAYS

One of the largest audiences of the season assembled at Orchestra Hall, on December 3, when Bertha Ott presented Serge Rachmaninoff in piano recital. The program included the Beethoven sonata, op. 31, his own transcription of the Bach violin sonata in E major, Schubert's D major Rondo, Debussy's suite, the recitalist's own Variations on a Corelli Theme, Borodin's Scherzo, Invitation to the Dance by Weber-Tausig, and Rachmaninoff's arrangement of the scherzo from Mendelssohn's Midsummer Night's Dream. In fine form, Rachmaninoff delivered his program with mastery and generously responded to the demands of the public by adding many extra numbers.

WOMAN'S SYMPHONY ORCHESTRA

Paul Kerby, Austria's music envoy to A Century of Progress exposition, who recently directed the Chicago Symphony Orchestra, took over Ebba Sundstrom's baton and led the Woman's Symphony Orchestra in a special popular concert given at the Auditorium Theatre on December 3. The affair was for the benefit of the clinics of the Northwestern University Medical School and was favored with a large attendance enthusiastic in its appreciation.

The program was equally divided between Johann Strauss waltzes and numbers by Elgar. The latter's Enigma Variations, well read by Conductor Kerby and superbly played by the orchestra, brought to a happy conclusion the first part of the program. The second section was made up entirely of Strauss music and the public reacted joyfully to A Night in Venice, Morgenblätter, Pizzicato Polka, Roses from the South, The Gypsy Baron march and the exhilarating Blue Danube Waltz.

MARTHA BLACKER SINGS

Martha Blacker, soprano, an artist student from the class of Edoardo Sacerdote, was presented in recital by Beta chapter of Sigma Alpha Phi at the Chicago Woman's Club on December 3.

CHICAGO STRING QUARTET

The Chicago String Quartet began a series of twilight ensemble programs on December 3 at the Chicago Woman's Club. The program included the quartet in C by N. Miaskowsky, Kritch's scherzo, Dance of the Goblins, Bridge's An Irish Melody and Mozart's B flat quartet.

SIGMA ALPHA IOTA

The local chapters of Sigma Alpha Iota joined in their annual celebration of Founders' Day on December 1 with an initiation followed by a dinner, at the National House Headquarters in the Allerton. The program was given by the initiates.

Edna Thompson, of Omega chapter, was the soprano soloist in Handel's Messiah with Field's Choral Society, on December 5, at Marshall Field & Company.

A Christmas organ program was given by Omega chapter on December 10 at Kimball Hall salon, by Blanche Boyce, Florence Boydston and Edith Karnes. Carols were sung by the Omega vocal ensemble.

Guy Maier and Lee Pattison delighted the patrons of the Kinsolving Musical Mornings on December 7, when they shared the program with Stewart Baird, baritone-*discur*. Masters of the art of two-piano playing, Maier and Pattison are also skillful in their choice of music. Never are their programs monotonous or tiresome, but always scintillating and exhilarating. They played the prelude to Debussy's Afternoon of a Faun, Chopin's Rondo in C major, Brahms' Variations on a Haydn Theme, Tears from Rachmaninoff's suit, op. 5, Saint-Saëns' five pieces from the Animals' Carnival, and scherzo, op. 87. The large audience was so vociferous in its approval as to necessitate the addition of many extra numbers. Mr. Baird's share of songs and monologues proved interesting and entertaining.

INTERNATIONAL IMPRESSIONS

Two young "moderns," Alta Warshawska and her sister, Rita, offered a program of International Impressions, at the Goodman Theatre on December 6, under the direction of Bertha Ott. The novel program of dances, songs and piano numbers caught the fancy of the large audience. Alta is a dancer and Rita a soprano and pianist.

RUTH RAY PLAYS

Ruth Ray played a well chosen program of violin numbers on December 3 at a special vesper service of the First M. E. church of Oak Park.

OPERA FLASHES

In all probability Turandot will not open the season of opera at the Civic Opera House on December 26. The bill for the opening night, if we are well informed, is to be Tosca. Rosa Raisa and Edith Mason are expected to reach New York before this notice is published, having sailed on December 6 from Italy.

Marion Claire has been secured by General Director Paul Longone to appear as Violetta in La Traviata. The personnel of the Chicago Grand Opera Company is about ninety per cent. American. Most of the minor rôles will be entrusted to young artists who have had their training in Chicago and many Americans will be given leading parts.

In all probability, Fritz Reiner, who was to have made his operatic début here, will not be seen at the conductor's desk this season, due to conflicting dates which prevent him from accepting Mr. Longone's invitation.

Gennaro Papi will be at the conductor's stand on the opening night. Henry Weber is also to be one of the leaders. Isaac Van Grove has been asked to join the company, but he is unable to do so as he will again direct The Pageant of a Nation.

Marion Talley, after an absence of several years, will make her reëntry in opera as a member of our company. Hilda Burke is to be heard during the season, likewise Coe Glade. Maria Jeritza will sing many of her popular rôles and have Mario Chamlee as her *vis-a-vis*. There is a possibility of hearing Tito Schipa and Giacomo Rimini in a performance of The Barber of Seville during the later part of the season. Giacomo Spadoni has been retained as chorus master. John Pane-Gasser, Chase Baromeo and Oscar Colcaire have already been assigned their rôles.

The repertoire is made up of French, German and Italian operas and the management will parcel out surprises now and then, as Messrs. Longone, Woodruff and Lytton believe in giving the Chicago public many treats, each to be announced only a few days in advance.

SCHNABEL SOLOIST WITH ORCHESTRA

Artur Schnabel lived up to his enviable reputation in his performance of the fourth concerto in G major of Beethoven, which he played as soloist with the Chicago Symphony Orchestra at the concerts of December 7 and 8. So much has been written about Schnabel's interpretations and playing that a lengthy review at this time would add little to his renown. It is sufficient to state that his interpretation delighted all Beethoven devotees. Schnabel is a great technician as well as a superb virtuoso of the keyboard. Students everywhere should attend concerts and recitals when he plays Beethoven, for they will find in his interpretations new food for thought and learn how to approach Beethoven in an erudite manner. The audience voiced its appreciation vociferously.

This tenth program of the orchestra was well worth hearing. It began with a superb reading of the Weber overture to Euryanthe, which we have never heard played better. Then came Robert Schumann's symphony No. 2 in C major admirably interpreted, although some curious tonal quality exhibited by one of the brasses and too much noise from the kettle drum in the last few bars, slightly marred the performance. Nevertheless, Dr. Stock was fêted at its conclusion.

Georg Schumann's Gestern Abend War Vetter Michel Da, a humoresque in variation form, had its first hearing on this occasion and proved an interesting novelty. Schumann has received many offers to come to Chicago to teach composition and it is to be regretted that he has always declined the call. He is a master contrapuntist and his witty number, beautifully orchestrated, shows that even the simplest folk-song can, under the manipulation of a master hand, become an epic in musical literature. The novelty made a distinct hit.

AMERICAN CONSERVATORY NOTES

Paul Nettinga, tenor, student of Karleton Hackett, has been engaged for a series of recital appearances in Michigan with the Redpath Quartet during this month.

Rudolph Reuter and Mischa Mischakoff, members of the faculty, appeared in joint recital in Elgin, Ill., on December 5. Howard Silberer, pupil of Mr. Reuter, was the accompanist for Mr. Mischakoff on this occasion.

John Thut sang the tenor rôle in Faust, with the Festival Opera Company at the Horace Mann High School in Gary, Ind., on December 7 and 8.

Mary Frances Averill, soprano and monologist, student of Charles LaBerge and Louise K. Willhour, was presented in a program of songs and dramatic readings at the Englewood Kiwanis Club on December 5.

Edward Collins, of the faculty, appeared in a piano recital at the Studebaker Theatre on December 10. Mr. Collins' suite for cello and piano was included in the program.

Mortimer Scheff, pianist, was presented in a recital under the auspices of the National Federation of Music Clubs at the Stevens Hotel on December 3. Mr. Scheff will be the soloist at the Allerton Hotel musicale on December 17.

Virginia Shapiro played a group of piano soli for the Russian Club Zaria on November 29 at the Steuben Club.

Louise K. Willhour is introducing her junior dramatic art students in two Christmas plays for the benefit of the Catholic Women's League in the Fine Arts Theatre today, December 16.

Jane Confelt, soprano, has been engaged by the Duncan Sisters for their theatrical company which opened its season in Cleveland, O., recently.

RENÉ DEVRIES.

Musicians at Rites for Mrs. Godowsky

The West End Chapel, New York, was crowded on December 6 for the funeral services for Mrs. Leopold Godowsky. Rabbi William F. Rosenblum delivered a prayer and Leonard Liebling made a brief eulogistic address. Katherine Reiner sang, and Josef Hofmann and Mischa Elman played. Some of the musical persons present were Bruno Walter, Alexander Siloti, Harold Bauer, Ernest Hutcheson, Jascha Heifetz, Maurice Aronson, Rubin Goldmark, Shura Cherkassky, Fritz Kreisler, David Saperton, Sam Franko, Paul Eisler, Berthold Neuer, Georges Barrère, Maximilian Pilzer, Kurt Schindler and Gustav Saenger. Members of Mrs. Godowsky's family who attended the services were her husband, their three children, Mrs. David Saperton, Dagmar Godowsky and Leopold Godowsky, Jr.; a sister, Mrs. William Kempland, and a brother, Louis Saxe. Leonard Saxe, a nephew, and Mrs. Saxe also attended. Burial followed in Mt. Hope Cemetery.

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New York Evening Journal

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"THE AUDIENCE OBVIOUSLY ENJOYS IT"
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New York Times
"Last night's house was very responsive. Mr. Maganini takes the audience into his confidence and pats it on the back with informal discourse and anecdote concerning the music to be played. He is discursive and amusing."

New York World-Telegram
"A large audience applauded his diversified attainments. There was apparent a satisfying achievement of colorful effects and a pleasurable evenness of tone."

New York American
"The organization has earned the serious consideration of music patrons not only for its attractive combination of instruments and interesting ensemble work but also for the unique and delightful character of the programs presented."

The New Yorker
"There is something agreeably casual about the concerts of the Maganini Chamber Symphony. Mr. Maganini is an intelligently inquisitive investigator of musical oddities. He not only performs curiosa; he discusses them lucidly, sympathetically and waggishly.

from Other Cities

Bradford Era
November 22, 1933
MAGANINI GROUP HEARD IN BRILLIANT RECITAL
(headline) "Superb musicianship, superior tone quality and unique program numbers placed them immediately in a class by themselves which defies comparison."

Bradford Evening Star
November 22, 1933
"The entertainment was bright, cheery and exhilarating and happiness was contagious. The audience was delighted."

Carlisle Sentinel
November 25, 1933
"Mr. Maganini is not only a skillful program builder of seldom heard music, but also a finished lecturer on music."

Greenwich News and Graphic
November 24, 1933
"Seldom has there been heard here such a charmingly diversified program. Mr. Maganini is today recognized as one of the most remarkable of young conductors."

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NEW YORK CONCERTS

DECEMBER 4

Harry Katzman Harry Katzman, violinist winner of the Walter W. Naumburg Musical Foundation Prize, was presented in his début recital at Town Hall on Monday afternoon. He played the Brahms sonata No. 2, Lalo's Symphonie Espagnole, and, in his final group, the *sarabande* and *gigue* from Bach's fourth sonata for violin alone, Abodah (Bloch), Les Cherubins (Couperin-Salmon), Ravel's Pièce en forme de Habanera, and Spanish Dance (Falla-Kreisler). The program, in point of time somewhat briefer than the usual list, was lengthened by several encores.

Mr. Katzman brings to the musical market a musicianship of unusual depth and contrast, backed by solid technic and skill in bowing and fingering. His choice of numbers indicated a fastidious and unhackneyed taste, an impression borne out by his interpretations. Mr. Katzman, who for the past three years has studied with Louis Persinger, was applauded with marked cordiality. Caroline Gray supplied admirable piano support.

Franklyn Baur Franklin Baur, a lyric tenor familiar to radio listeners under a pseudonym, made his New York concert début in Town Hall, offering a finely-chosen program composed exclusively of works by Bach, Brahms, Debussy and Loeffler. The rather short list was concluded by ten o'clock, including a number of added encores, but the singer's mastery of detail and sensitivity in the conception of his music had had ample time to register with an attentive and warmy receptive audience.

Mr. Baur is especially skilled in the use of *mezza-voce*. His high *pianissimo* singing in Godard's Berceuse, given as an extra, displayed a flawless continuity of lyrical tone and a finely modelled dynamic range. His Debussy group, sung in impeccable French, was the high spot of the recital, particularly the joyous, light-hearted proclamation of the Rondeau. This group, including also Le jet d'eau, Green and C'est l'extase languoreuse, was projected with considerable subtlety and atmospheric suggestion. The Loeffler numbers, in English (Sudden Light, To Helen, Sonnet, and A Dream Within a Dream) were on the whole less rewarding. Bach's Durch's Feuer wird das Silber rein and Deposui potentes de sede provided a display of the singer's mastery of sustained tone. The Brahms Lieder (Der Gang zum Liebchen, Nachtigall, Wie Melodien zieht es mir and So willst du des Armen) were somewhat lacking in the robust and hearty folk qualities one associates with these works, though artistically sung. Edwin McArthur was the accompanist. The audience recalled the singer repeatedly.

Catherine Toomey The Barbizon-Plaza concert hall held the evening début recital of Catherine Toomey, mezzo-soprano, heard in songs with Italian, German, French and English texts. The numbers were cast in a variety of moods, and Miss Toomey showed herself adept in expressive shading and nuance. She has a voice of natural sweetness and her tone control permits dynamic variety and smooth adjustment of volume. In her first group were numbers by Cesti, Jommelli, Paisiello and Durante. Items in German were by Bruch, Schubert, Grieg, Brahms and Strauss. French song literature was represented by excerpts from the writings of Massenet, Duparc and Fourdrain. In English she sang The Day Is No More (Carpenter) Passers-By (Beach), The King of China's Daughter (Kramer) and Farewell (Gabrilowitsch). The auditorium was filled with an audience that gave every evidence of enjoyment in Miss Toomey's performance. Her able accompanist was Stuart Ross.

DECEMBER 5

Diaz Tuesday Afternoons Rafaelo Diaz presented the second in his costume recitals at the Waldorf-Astoria. A capacity audience thronged the ballroom and boxes and bestowed copious applause on the artists appearing—Doris Kenyon, soprano, Mario Cozzi, baritone, and Max Rabinowitch, pianist.

Miss Kenyon gave a number of the deftly presented character sketches in which she unites her dramatic and vocal art. The first of these was a group comprising The Velvet Gown (Cameron), The Portrait (a sitting with Sir Joshua Reynolds), and an Old English number, Your Lips and Cheeks, discovered by Yvette Guilbert in the British Museum and suggested by her for Miss Kenyon's projection. The soprano was appropriately gowned in black velvet and a picture hat. In marked contrast, her next offering was a Rachmaninoff excerpt, The Soldier's Wife, a poignant bit of tragic acting; and following this was humorous impression of a German maiden in a song by Liebling, Nachtigal, sag doch an.

Two Mexican folk sketches won Miss Kenyon acclaim, and she concluded the afternoon with A Sketch in Black and White, a tuneful tale of Columbine, Harlequin and Pierrot, specially written for her by Kathleen Lockhart Manning. Miss Kenyon blends the costume, histrionic and vocal elements of her portraitures into ingeniously compounded and balanced entity. Her hearers manifested their delight in no uncertain terms.

Mr. Cozzi exhibited his artistic prowess in the Credo from Verdi's Otello, songs by Carreno and Brogi, Nichavo (Mana-Zucca), Sylvia (Oley Speaks) and Kern's Ol' Man River. He has a voice of rich timbre and his interpretations are those of a singer of taste. He was recalled many times and granted several encores. His accompanist, Frank Chatterton, displayed pianistic finesse.

Mr. Rabinowitch, who furnished skillful instrumental background for Miss Kenyon, was heard in a solo, the Strauss-Godowsky Paraphrase on Themes From 1,001 Nights, in which his brilliant playing won him such insistent applause that an added number was necessary.

Philadelphia Orchestra It is becoming almost a truism to say that the Philadelphia Orchestra and its conductor, Leopold Stokowski, form a rare blend of arresting interpretation, beautiful tone, and flawless playing. However, that praise is in order again for this concert at Carnegie Hall, and the estimate was fully reflected in the overwhelming applause with which the usual large audience rewarded the visitors from Philadelphia.

They began with the familiar suite by Gluck-Mottl, delivered with appropriate delicacy and clearness of outline. A lovely performance of Mozart's G minor symphony, that imperishable favorite, gave unalloyed pleasure and ended the strictly classical part of the program.

A new symphonic work, Bali, by Henry Eichheim, ushered in the purely romantic half of the evening which wound up with Stokowski's own arrangement of the second act love music from Tristan and Isolde. Eichheim's excursions into Oriental music are familiar to followers of orchestral composition. He has for years been visiting far Eastern countries and giving in tone his impressions of those picturesque journeys. Bali, a dreamful island, has been made known of recent years to the rest of the world through the descriptions of enthusiastic writers. The tone poem of Eichheim adds a vivid chapter to those fascinating stories. It has no "program" except the composer's printed note that his work consists of "variations within variations" and employs Bali tunes and musical atmosphere, emphasized by him through orchestral use of native Javanese. percussion instruments—the bonang, gender, saron, demong, and five tuned gongs.

Those mediums gave exotic character and coloring to a highly interesting score, full of melodic suggestions and rich and resourceful orchestration. While the writing is extremely modern at the same time it makes for euphony and the appeal is to the ear as well as to the mind. The hearers gave ample testimony that they enjoyed the arresting symphonic "travel souvenir" by Eichheim. It is indeed a souvenir, for he dedicates it to Leopold Stokowski in remembrance of their joint visit to Bali and experiences in that haven of delight.

Doris Doe Doris Doe, American contralto of the Metropolitan Opera Association, made one of her rare appearances in song recital at Town Hall. The occasion was the more or less historic evening of national prohibition repeal, but a large audience gathered to hear the opulent-voiced and personable native artist sing a serious program of high musical worth. This included an air from Mancinelli's Ero e Leandro, songs by Respighi, Pizzetti, and Cimara (the last-named composer's Vecchia chitarra and Spiando ai vetri having American premières), a group in Swedish by Sibelius and Rangström, American songs by Olmstead, Kramer, Yale-Smith, Taylor and Ernest Charles (Youth by the latter sung in MS. for the first time), and a final superb group of Lieder by Wolf, Strauss and Brahms.

Miss Doe has the natural endowments for the interpretation of heroic music, as her achievements in Wagnerian music drama both in German opera houses and more recently at the Metropolitan have demonstrated. To a voice of fine breadth and warm color she brings an excellent method of tone production and interpretative intelligence. In her recital, she adapted this powerful organ admirably to the more intimate and subtle requirements of Lieder-singing. The Strauss Wiegenlied, for example, was sung with delicacy and charm, and was repeated in response to applause. A fine climax to the concert came in Miss Doe's sonorous voicing of Brahms' noble Von ewiger Liebe, which had an impressive power and restraint.

As a whole this recital was an outstanding one, revealing further possibilities of development in the art of a young singer whose gifts give promise of growth. Not least remarkable was Miss Doe's versatility in singing with fine diction in Italian, Swedish, German and English. The audience was properly appreciative and asked for numerous encores. Kurt Ruhrseitz presented pianistic art for the accompaniments throughout the concert.

The Brosa String Quartet A worthwhile event in the series of concerts being given at the auditorium of the New School for Social Research in Greenwich Village, was the appearance of the Brosa String Quartet. The gentlemen who compose the quartet are Antonio Brosa, first violin, David Wise, second violin, Leonard Rubens, viola, and Livio Mannucci, cello. An audience of fair size gave attentive ear to works by Bartók, Henry Cowell, J. S. Bach and Roy Harris.

Playing the program in the reverse order in which it was printed, the quartet, assisted by Harry Cumpson, piano, and Aaron Gorodner, clarinet, opened with a concerto for piano, clarinet and string quartet by Roy Harris. This work makes high demand on its performers, exhausting, as it does, the gamut of modernistic effects. On this occasion it had been well rehearsed, the participants were thoroughly competent, and as a result a spirited and generally satisfactory performance was given. A muted *andante*, of distinct charm and richly scored, gained much favor, and the final *allegro*, a movement of rugged power, likewise made a favorable impression.

The second offering was J. S. Bach's second sonata, in A major, for piano and violin, played by Mr. Brosa and Mr. Cumpson in convincing style. This beautiful classic came as a welcome truce between the storm and stress of the ultra-modern numbers, and gave the violinist ample opportunity to show his excellent quality, both as to tone and technical proficiency. The pianist proved to be a worthy partner.

Henry Cowell's Movement for Quartet is ultra-modern music, with tonal clashes and violent sensibilities.

Last came Béla Bartók, with his fourth string quartet, a formidable and difficult work in five movements. Inexorably contrapuntal, Bartók forces the voices into the prescribed formula. If music were mathematics, such works would be convincing. But as music is one of the fine arts, the hearer often misses in Bartók's measures the beauty that one is entitled to expect. The great technical difficulties propounded by this composer were met by the Brosa players with commendable accuracy, and they evinced earnest if ineffectual efforts to make the composition attractive to their listeners.

DECEMBER 6

Philharmonic Orchestra A special concert for members attracted a large audience to Carnegie Hall on Wednesday evening. Bruno Walter presented a well chosen program of Viennese music, which ranged from the symphonic to the realm of the best in comic opera, and Friedrich Schorr, Wagnerian baritone at the Metropolitan Opera, was heard in songs by Schubert and Hugo Wolf.

Schubert's hauntingly beautiful symphonic cripple, the Unfinished, topped the list, and four songs by the same composer, to which the conductor furnished excellent piano accompaniments, completed the first part of the evening's fare.

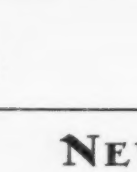
The symphony, a universal favorite with orchestras and conductors, received devoted treatment at the hands of Mr. Walter and his players. Equally devout was the rapt concentration of the audience which gave itself over completely to the guile of Schubert's heart-quickening melodies. Next, Mr. Schorr contributed four of the same composer's less familiar songs, entitled in English translation, Time, the Postilion, Her Picture, The Wanderer to the Moon, and To the Eternal One. The baritone is of the type of singers whose interpretative powers far exceed the beauty of their vocal organs; but what was lacking in attractiveness of voice quality—was compensated for by spirit in delivery and exemplary clearness of diction.

After an intermission Mr. Walter led the orchestra through a selection of menuets and German Dances by Mozart, pieces that do not figure among the most valuable creations of the youthful genius of Salzburg. Then Mr. Schorr sang four songs by Hugo Wolf, which sounded sadly unmelodious after his Schubert contributions. They are of the type of German vocal music in which the humor and pathos lie chiefly in the words. The last of the four, however, is a song of considerable power, and it was impressively done by the singer, from a declamatory standpoint.

Suppé's Beautiful Galathea overture, and Johann Strauss' waltz, Tales From the Vienna Woods and Fledermaus overture

(*Continued on page 25*)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD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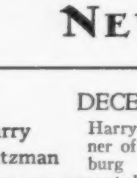
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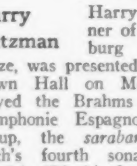
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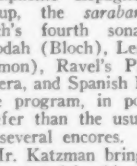
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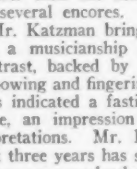
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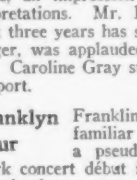
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Los Angeles Plans Campaign For Re-financing Orchestra

Committee Formulates Plans for Drive to Start in January—Statement by Manager Smith—Klemperer to Lead Beethoven Cycle —Tindall Resigns Hollywood Bowl Post

LOS ANGELES, CAL.—Re-financing of the Philharmonic Orchestra of Los Angeles on a large scale will be commenced by a committee of board and orchestra members early in January, the Musical Courier's correspondent learned today in the course of a conversation with Manager George Leslie Smith. This is the first statement regarding the definite objectives and nature of such a group including orchestra members.

Members of the committee will include representatives of the board of directors, such as Mrs. Cecil Frankel, and the advisory board, such as Dr. Remsen D. Bird. It will comprise also a delegation representing the personnel of the Philharmonic Orchestra. Mrs. Frankel is founder-chairman of the Woman's Committee. Dr. Bird is chairman of the Advisory Board. As Mr. Smith indicated, it will be a campaign of powerful and comprehensive scope because the third five-year guarantee pledged by William Andrews Clark, Jr., comes to an end with the present season in April. The Philharmonic Orchestra was founded in 1919 by Mr. Clark, who has met the annual deficit single-handed for the past fifteen years, thus contributing nearly $3,000,000 for the sake of high standards of personnel and rehearsals.

Whether or not Mr. Clark would head the general subscription list by contributing a definite sum, Mr. Smith was not in a position to say. It will be recalled, however, that a $50,000 guarantee per year for five seasons was made by Mr. Clark a number of years ago, providing the remainder of the annual deficit was subscribed by the citizens of Los Angeles. Before a committee had taken far-reaching steps, Mr. Clark decided once more to shoulder full responsibility. That he would do so a fourth tme is out of the question owing to general conditions, it was announced last winter.

"Mr. Clark, I am quite sure, will do everything within his power to help the re-financing committee," said Mr. Smith. "I could not make any prediction of pecuniary nature, although it is not likely that he would withdraw in that respect altogether. Much in that direction depends on public response. However, he will undoubtedly place at the disposal of the committee such equipment as the orchestra possesses by way of string instruments, a celesta, and a library worth $25,000 at least."

FUTURE OF BOWL CONCERTS IN DOUBT

What effect such a re-financing campaign would have on Hollywood Bowl Summer Symphony prospects cannot be foretold. There seems little doubt that an administrative unification of the two series would be favored widely on economic grounds. General overhead could be curtailed, booking of soloists and purchasing carried on more advantageously. Before this could be achieved, however, the 1934 lease on the Bowl, granted by the Hollywood Bowl Association to the Symphony Under the Stars Foundation, would have to be considered. This agreement, according to information, is optional, but can be revoked by the association. On the other hand, the foundation holds a contract made with the members of the Philharmonic Orchestra for their services next summer.

Symphonies Under the Stars Foundation has dispensed with the services of Manager Glenn Tindall as part of a general expense retrenchment. Mr. Tindall was made manager for the Hollywood Bowl Association four years ago. He resigned from that organization last spring to assume duties for the Foundation.

E. N. Martin, first vice-president of the Hollywood Bowl Association, a charter member and legal adviser, resigned from the board of directors. Mr. Martin gave as a reason his belief that the Bowl Association should be reorganized on a large scale instead of being a small group movement centered largely in Hollywood.

Rumor has it that A. B. Ruddock, Bowl Association president, will likewise resign, but no verification has been obtained so far.

Manager Smith and the orchestra have not been idle in making guarantee propaganda with the help of radio stations KFI-KECA (affiliated with NBC), over which a number of programs by the orchestra in its entirety or by ensembles have been released. The men have frequently played gratis, the stations donating the time. A fund of several thousand dollars has been accumulated, sent in by nearly 2,000 listeners from as far as New Zealand and Eastern Canada.

BEETHOVEN ORCHESTRAL CYCLE PLANNED

If the general admiration felt for Conductor Otto Klemperer is any indication, such an underwriting drive should prove successful notwithstanding time limitation. Announcement has been made of five special concerts by the orchestra devoted to an all-Beethoven cycle, to be terminated by the ninth symphony. Klemperer recently won local interest for Anton Bruckner by way of the fourth symphony, and again with Stravinksy's Firebird suite. Debussy's Faun and the Queen Mab scherzo of Berlioz further proved stylistic authority and close accord with the musicians . Enthusiasm for the Bruckner proved so irrepressible that, contrary to custom, applause broke out after every movement.

Impresario Behymer had not only a large subscription list for José Iturbi's Sunday afternoon recital, but such a crowd thronged about the box office that the Spanish pianist had to delay the introductory group of Handel, Couperin and Paradisi items. There followed the Waldstein sonata, Schumann's Childhood Scenes, groups of Chopin and Liszt (Etudes Transcendentales) and a spray of encores. Iturbi proved such a favorite that Manager Behymyer has had to arrange extra concerts on the coast.

Interest has been aroused in Sol Hurok's Shan-Kar Dance Company, which is scheduled to give four performances here.

Good progress is being made by the Ellis Club Male Chorus under the baton of Hans Blechschmidt, Mrs. M. Hennion Robinson meriting special thanks for her splendid accompaniments. Blythe Taylor Burns, outstanding Los Angeles soprano, won honors.

Dudley Warner Fitch, for ten years organist-choirmaster at St. Paul' Cathedral climaxed a three days' observation of this anniversary with a brilliant organ recital in which Clokey's Cathedral Prelude (written for him) proved decidedly effective. The day before, former and present choir boys sang a program in his honor.

BACH PROGRAMS PRESENTED

Two Bach programs in one day were the unusual and well appreciated feat of the Coleman Batchelder Chamber Music Society at the Pasadena Playhouse. Both concerts were well attended. Participants included the recently arrived Reher Quartet (William Reher, Edgardo Acosta, Sven and Kurth Reher); Weyert Moore, flute; Ernest Huber, double-bass; Lillian Steuber, Olga Steeb, Alice Coleman Batchelder, pianists. The latter presented the C major triple-concerto in the Harold Bauer arrangement. Other program items were the fifth Brandenburg concerto, the double-concerto for two violins, a string quartet in E flat by Johann Christian Bach, the E minor flute sonata by J. S. Bach and the third concerto in A major (with a remarkably beautiful slow movement, modern in feeling) by Carl Philip Emmanuel Bach. Chief credit for the undertaking must go to Mrs. Batchelder, guiding spirit of an altogether unusually planned series.

B. D. U.

Boston, Philadelphia and Home Orchestras Interest Baltimore

Grete Stueckgold Enthusiastically Applauded as Soloist with Local Organization

BALTIMORE, MD.—With Grete Stueckgold, soprano of the Metropolitan Opera Company, as soloist, the Baltimore Symphony Orchestra gave its first concert of the season in truly auspicious fashion. Director George Siemonn and his men performed in a manner that does them no harm when compared with the three visiting orchestras that are giving series of concerts here this season. Mr. Siemonn presented an interesting program that included the first Baltimore performance of Borodin's Unfinished Symphony No. 3 in A minor. Baltimore's municipally endowed orchestra has not the advantages that the large orchestral organizations enjoy, not only in number of men but in the amount of time given to rehearsals and performances. Under the conditions, the work of the local orchestra is all the more commendable and it deserved the ovation received from the very large audience. Mme. Stueckgold sang in the same admirable manner that has won her a high place with the Metropolitan Opera forces, and was applauded strenuously.

KOUSSEVITZKY WINS TRIUMPH

The first concert of the season's series by the Boston Symphony Orchestra was a triumph for Dr. Serge Koussevitzky and his excellent company of artists. It is the first season since the World War that the Boston has given more than one concert a year in this city and the joy that the audience felt was evidenced when Dr. Koussevitzky appeared and was forced to acknowledge the plaudits of a capacity audience before being permitted to begin the program. The symphony was Sibelius' No. 2 in D major and Dr. Koussevitzky infused it with a living vitality that aroused the audience to a high pitch of enthusiasm.

The second of the series by the Philadelphia Orchestra found Eugene Ormandy on the podium. Brahms' No. 1 was the symphony selected. One might well say that it is impossible for the Philadelphia Orchestra not to play well.

Fritz Kreisler appeared in his annual recital here but it is unpleasant to relate that the size of the audience was the smallest that has gathered to hear him in many, many years. All sorts of reasons were offered by the writers of the daily press, from beliefs that Mr. Kreisler's popularity has begun to wane to alleged friendly feelings for the Nazi movement. Be that as it may, Mr. Kreisler performed in the grand manner.

OPERA SERIES CANCELLED

For some weeks we had been deluged by notices of the coming of the New York Grand Opera Company. Aida was to be the first opera, but a representative of the company stated on the scheduled opening day that business had been so bad in Scranton it was deemed inadvisable to bring the troupe to Baltimore.

A week of Gilbert and Sullivan operas was given by the Aborn Opera Company and while the company was excellent, the chorus and orchestra adequate in every way, and the scenery first class, only meagre audiences were on hand.

Alexander Sklarevski, of the Peabody Conservatory, gave his annual recital in the conservatory series and again showed himself a performer of first rank.

E. D.

La Forza del Destino Closes San Francisco Opera Season

Muzio, Martinelli, Bonelli and Leonard Receive Enthusiastic Plaudits of Capacity Audience—Opera Concert Held

SAN FRANCISCO, CAL.—La Forza del Destino brought to a close the San Francisco Opera Company's subscription series of ten performances. The most puissant element in the performance was found in Claudia Muzio, who was heard as Donna Leonora. This is unquestionably one of Muzio's greatest operatic achievements. She poured forth tones that were eloquent and her playing throughout had finesse. There was an explosion of enthusiasm when she appeared alone before the curtain at the close of the second act.

MARTINELLI HAILED IN TENOR RÔLE

Giovanni Martinelli's Don Alvaro was an excellent companion to Muzio's Donna Leonora. His voice was magnificent. There is a bigness and sincerity in his playing of the rôle and a vocal mastery.

Ezio Pinza made a dignified and sympathetic Abbot.

Some splendid singing was provided by Richard Bonelli, who interpreted the rôle of Don Carlos. His voice was soft and gracious to the ear, smooth in lyric passages and of glowing intensity in the dramatic.

Myrtle Leonard had in Preziosilla a part that suited her voice and dramatic style. Her tones were clear and resonant and her phrasing had a grace to it that bespoke her musicianship. Her acting had charm, naturalness and vivacity. Miss Leonard is a young artist who puts intelligent thought into all she undertakes. Her success with the public was immediate.

The smaller rôles all were handled in a satisfactory manner. Gaetano Merola conducted with a firm hand. The chorus sang excellently and deserves a special word of praise. The scenic pictures had much to commend them.

SUMMARY OF SERIES

Besides the ten performances that made up the regular subscription series of the San Francisco Opera company's season, there were repeats of five of the most popular operas, namely, Samson and Delilah, Coq d'Or, The Secret of Suzanne and The Emperor Jones, Tristan and Isolde and Manon.

As an aftermath of the season, a grand opera concert was presented wherein the principal artists sang their favorite arias and participated in ensemble numbers. Operatic overtures were conducted by Mr. Merola, Wilfred Pelletier and Antonio Dell'Orefice. For this event the War Memorial Opera House was filled to capacity.

C. H. A.

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Renewed Interest in Music Is Manifested in Milwaukee

San Carlo Opera Plays for a Week—Recitals and Symphony Concerts

MILWAUKEE, WIS.—The musical new deal for this city has thus far meant fewer concerts, but a renewed interest in good music manifested in more tickets bought for the affairs arranged.

The San Carlo Opera forces produced an entire week of works at the large city Auditorium. The opening performances were sparsely attended, but news gradually expanding over the whole town that the productions were ace high in quality brought capacity audiences to witness them in the final half of the week.

Music-lovers enjoyed another production of opera also, that at Pabst Theatre under the auspices of the Casa Italiana Colombo, a local organization. Lucia was presented as the first in a series which this energetic group will offer here. The house was sold out.

A good cast was assembled for this opera, headed by a Milwaukeean, Giuseppe Balestrieri, tenor, who recently returned after several years spent in Italy in study and opera production. He made a decidedly fine impression by sensitive musicianship and a musical voice, intelligently used. His acting was easy and assured. Admirable work was disclosed in main parts by Wilfred Engleman, Hazel Sanborn, and Giuseppe Cavadore, all well-known here. Norman Cordon, Jennie Shepherd and Louis Derman competently completed the cast, which was ably directed by Guglielmo Somma. Mr. Cavadore was the artistic director and the churus was formed of former Chicago Civic Opera members.

RESIDENT ORCHESTRA OPENS CAMPAIGN

The Milwaukee Philharmonic Orchestra, with a summer symphony series at Eagles Club Auditorium closed, has opened a campaign for its winter series. The summer concerts were tremendously successful, drawing capacity audiences to the great hall; the experiment undertaken by Director Frank Laird Waller and promoted by Robert McCarthy, former New York theatre man, will probably become a regular musical summer event.

The winter series will number six concerts, without soloists, at Pabst Theatre. Herman A. Uihlein, who furnished the finances principally to place the Philharmonic on a firm footing during four years of customary struggle, has resigned the chairmanship of the orchestra board and was succeeded by William A. McMillan. Mrs. Louis Quarles is president of the women's auxiliary in charge of the campaign. Mr. Uihlein remains a member of the board of directors.

Albert Spalding, violinist, registered his usual fine success in a recital at Pabst Theatre in the series arranged by Margaret Rice. At the same auditorium the Chicago Symphony Orchestra, directed in Dr. Frederick Stock's vacation period by Eric Delamarter, drew another full house, presenting as soloists two piano favorites here, the Maier-Pattison duo. The gusto and yet finely attuned ensemble musicianship of the pianists scored. The orchestra under Mr. Delamarter was also greatly successful, especially in the Borodin D minor symphony.

NEW CHORUS FORMED

A new organization of 250 voices that promises fine things is the United Polish National Choirs of the Mid West. A huge audience heard the choir, and there was a speech by Governor Schmedeman. The director was Bishop Bonczak. The event marked the first national convention of the choirs.

Another local event of marked interest was the recital by Frieda Stoll, soprano, at Milwaukee Downer Hall. Miss Stoll was warmly applauded by an audience composed chiefly of musicians, students and educators.

J. E. McC.

Frank Black Conducts World-Wide NBC Broadcast

Radio City's appreciation of the special international programs sent by fifteen foreign countries for rebroadcast over National Broadcasting Company networks during Radio City Week, was expressed through a program which was short-waved around the world on December 1. Under the direction of Frank Black, the NBC Symphony Orchestra presented the special broadcast, carried over combined NBC-WEAF-WJZ networks in this country, as well as being sent abroad for rebroadcast. The countries which sent programs to the NBC during Radio City Week, and to which this program especially directed for rebroadcast, are England, Hawaii, Brazil, Italy, Bermuda, Spain, Uruguay, Germany, Switzerland, France, Russia, Poland, Argentina and Venezuela.

The program listed Fantasy and Fugue in A minor (Bach-Black), Les Caprices d'Oxane (Tschaikowsky), Symphonic Intermezzo (Mrs. F. G. Galarjikian) and Tall City (Hans Spialek). This was the first performance of the Bach Fantasy and Fugue as arranged for orchestra by Mr. Black, who is NBC's musical director. The Spialek composition was especially appropriate for this program, since it was inspired by Radio City, and its five movements are a series of impressions of the new centre as seen by a newly arrived immigrant. Its world première was conducted by Mr. Black recently. The Symphonic Intermezzo won for Mrs. Galarjikian one of the 1931 NBC orchestral awards.

Monte Carlo Ballet Russe Arrives for American Début

Sixty-four dancers of the Monte Carlo Ballet Russe sailed on the SS. Lafayette, after an engagement of twenty weeks in London, to make their American début at the St. James Theatre, New York, on December 22. This will be the first Russian ballet season in New York in seventeen years. It was in December, 1916, that Serge Diaghileff appeared here with the première of his Ballet Russe at the old Century Theatre.

The engagement of the Monte Carlo Ballet in New York is a slight variation on the repertory plan. Three ballets are to be presented every evening, including Sunday, with matinees on Wednesdays and Saturdays, making nine performances a week. There will be changes in the program twice weekly, when a new ballet will be offered.

Among the probable choices for the programs of the first week are: Les Presages (Destiny), to the fifth symphony of Tschaikowsky; Cotillon, a semi-modern ballet to music of Emmanuel Chabrier, with settings and costumes by the distinguished French painter Christian Berard; The Beautiful Danube, with music by Johann Strauss and a setting executed from the design of Constantin Guys; Jeux d'Enfants (Games of Children), a modern ballet with music by Georges Bizet and settings and costumes by the Spanish modernist painter Joan Miro; La Concurrence (Competition), Andre Derain's ballet with music by Georges Auric; and Les Matelots (The Sailors), a nautical ballet with Auric's music and settings and costumes by Pruna. Leonide Massine, ballet master and one of the principal dancers, is responsible for the choreography of four of these ballets.

Several of the principal *ballerinas* and many of the soloists are between sixteen and seventeen years of age, and have been trained in Paris by four of the prominent *prima ballerinas* of the Imperial Russian Ballet. Four members of the company were dancers in Diaghileff's organization during his later years.

Efrem Kurtz will conduct the symphony orchestra for the ballet. Mr. Kurtz began his career on the Continent as conductor of the Berlin Philharmonic Orchestra, having left Russia after the revolution. He later conducted the Stuttgart Philharmonic Orchestra and in 1930 was guest conductor at Covent Garden, after which he toured Germany, conducting in Berlin, Hamburg, and Leipsic. He has conducted orchestras for the late Anna Pavlowa and has toured most of the world including Australia, but this is his first visit to America. He is to be guest conductor of the London Symphony Orchestra next season.

The Monte Carlo Ballet Russe is said to be the largest company of performers to be imported from Europe since Diaghileff. S. Hurok is presenting the ballet in America without benefit of private subsidy such as is characteristic of Russian ballet projects throughout the world.

Dickinson Candlelight Service

A Candlelight Service is to be given in James Chapel, Union Theological Seminary, New York, on the afternoon of December 18, under the direction of Dr. Clarence Dickinson, with chancel, gallery and children's choirs. The Messiah was sung in this chapel on December 13 under Dr. Dickinson, with Ruth Rodgers, soprano, Edna Mampell, contralto, Harold Haugh, tenor, and Norman Jolliffe, bass, as soloists.

Annabel Comfort Wins Scholarship

Annabel Comfort, of Charlevaux, Mich., Master of Music, graduate of the American Conservatory of Music, Chicago, a pupil of Adolph Weidig, a winner of Scalero and Fontainebleau scholarships in composition, has won the Arnold Schönberg Scholarship in Composition at the Malkin Conservatory. Her works have been heard in concert and over the radio.

MARIE LOUISE

WAGNER

Dramatic Soprano

Has Returned to America after a Triumphant Tour of Europe

SALZBURG FESTIVAL

Salzburger Chronik

"The orchestra concert which Dom Kappelmeister Messner conducted in the great hall of the Mozartheum brought to the attention of the Festspiele audience a new American artist, Marie Louise Wagner from New York. This soprano astounded her hearers not alone with her very unusual voice but also with her consummate vocal culture, her dramatic and uncommonly vivacious rendition, in pewerful and dramatic charm, filling the entire cathedral. Her singing of such classics as Beethoven, Schubert, Mahler and the great ocean aria from Oberon achieved a very pinnacle of classical song culture. The artist was forced to respond to many encores and was the recipient of many floral tributes."

Salzburger Volksblatt

"Marie Louise Wagner sang for the first time with the Salzburg Music Festival. She sang two great solo cantatas from Schubert "Salve Regina," and "Totus in Corde Lanqueo" with orchestra. The exquisite quality of her voice was produced in the first cantata where she soared with ease to "3 line c" in softest pianissimo. The second cantata gave this beautiful voice opportunity to fill the great auditorium with her powerful and magnificent organ. One cannot deny that one has seldom heard in Salzburg a voice of this greatness and splendor which carried as well in the low tones as in the beautiful modulated middle register, holding the hearers spellbound. . . ."

BERLIN DEBUT

Appeared with Orchestra in a Wagnerian Program

Berlin Abendblatt

"A true Wagnerian in voice, figure, and strength of features. Her singing of Elizabeth's prayer from *Tannhauser* as well as "Dichteurehalle" lent honor to her distinguished name."

MUNICH

Munich Zeitung

"Marie Louise Wagner appeared in aria and lieder program last evening. The singer possesses a very flexible, full, beautiful-timbered powerful soprano whose high pianissimos seemed a shimmering veil. While her forte tones proved stentorian in volume and power. The artist showed great routine, sang with deep expression and sensitive feeling."

Munich Neueste Nachrichten

"Marie Louise Wagner made her first public appearance in Munich last evening with the assistance of the Bayreuth Wagnerian conductor, Karl Elmendorff, at the piano. The singer possesses a powerful, dramatic and beautiful soprano voice, soaring to high C without losing in the least the warmth and timbre of her voice."

Soloist at the Sixth Annual Song Festival of the People's Chorus of New York at Carnegie Hall, Sunday, December 17.

Address Secretary, MARIE LOUISE WAGNER,

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NEW YORK DECEMBER 16, 1933 No. 2801

Have you ordered that subscription to the Musical Courier as a Christmas present to some musical friend or a boon for a worthy student?

—o—

Back to Brown October Ale

The upheaval occasioned in these United States by the nullifying of the Eighteenth Amendment must surely have musical consequences. It is certainly not without significance that there is such a large percentage of drinking songs of one sort or another in the world's literature. As is perhaps natural in the case of outpourings not always devised with a clear head, a large majority of these works are negligible in a purely melodic sense. But the institution of wetting the gullet has been a godsend to operatic composers from Mozart to Mascagni. Think, if you can, of Don Giovanni, Lucrezia Borgia, Otello, Cavalleria Rusticana or Traviata—to mention only a few celebrated lyric dramas—without a tuneful wine-song. No, indeed: some of the most picturesque characters in the operatic album would lose much of their colorful appeal if they were not permitted to clink the cannikin with appropriate tonal emphasis and vigor. The misguided group of clubwomen who seriously proposed, several years ago, to banish Sing a Song of Sixpence from the nursery repertoire (because of its unfortunate reference to rye, which might, they feared, plant toper propensities in the child mind) were striking at the very roots of the hall of song, though to their credit be it said that they probably were unaware of the fact. We have no positive data on the matter, but even the sainted minstrels of the Wartburg—and their audience too—probably refreshed their aching epiglotti with draughts of mead.

Naturally, not all of these storied personages who sing so lustily of the glories of malt, hops and the grape are such as one would willingly introduce to his sister or his mother. Particular care would have to be exercised in the case of Lucrezia Borgia, who was wont to drop a pallid but powerful pellet into the glasses of her guests. The recipe for the Borgia Cocktail ran somewhat like this: One part fine old Chianti, one part arsenic; ice, shake and serve to the tune of tolling bells and Misereres. There was Alfio, who had an unpleasant custom of biting the ears of his drinking companions, a picturesque custom but not at all nice in the case of a host. The gallant Don and wayward Violetta from their indulgence in spirituous liquors undoubtedly hastened their untimely ends, and such prolonged indulgence in brindisis probably had an unfortunate reflection in their scant regard for monogamy.

There is, of course, a highly refined and sentimental sort of basso who merely chortles over ale, stout, or any other of the mild but sturdy beverages. He is one of the mainstays of operettas, as they used to be writ. There seems to be a peculiar affinity between baritones and beer-mugs—before the footlights, we hasten to add. From the days of Flotow's Martha through De Koven's Robin Hood and Romberg's Student Prince, there was always a halt somewhere in the action that could be nicely filled in by hoisting cups aloft to a rousing tune. These are the more harmless manifestations of the melodic muse when it is perversely bent on acquiring a jag. But once in a while a genius of the lighter musical forms joined the clinking of glasses and drinking of healths to an unforgettable melody, like the touching and delightful Du und Du ensemble in Die Fledermaus, in which the somewhat tipsy assemblage pledge brotherhood in one of the most deeply moving pages that ever came out of perverse and lovable Vienna.

We await the inevitable crop of American musical *bacchanalia* with at least a minimum of the direr sort of misgiving. Let our composers do half so well as Johann Strauss, or mix half as genuine a measure of humanity with the other ingredients in their shaker, and we shall be ennobled rather than brutified by the New Freedom.

—o—

Press v. Radio

The gentlemen of the daily press and the radio have been near to fisticuffs recently, because each thinks the other is encroaching on its field. Specifically, the proposal of the Columbia News Service, Inc., a subsidiary of Columbia Broadcasting Company, to install microphones in the sacred press galleries of the National Senate and House of Representatives was a spark which touched off the powder of mutual antagonism. This was because the radio company wished to issue a summary of daily congressional doings direct from the scene of the battle, as it were.

Into the stormy breach valiantly strode the paper, Editor and Publisher, which sought to repel the advance of this relative *parvenu* in the reporting field with the following argument:

"Radio broadcasting in this country is not entitled to press privileges because it is not a free institution—it is a government licensed instrument which is susceptible to dictation by any administration that wishes to use radio to serve partisan or special ends. . . . The best it can do, in routine reporting, is to put a smattering of the news on the air, thus distracting interest from legitimate newspaper news service and creating confused, incomplete public thought and intensified ignorance on public matters. Radio's primary news objective is not public interest, but the profitable sale of advertising to sponsors of its alleged news service. . . ."

Perhaps the most pertinent objection cited by the Editor and Publisher is that about the impartiality of comments over the ether, for it is notorious that certain apparently disinterested chats about the latest theatrical events, films and books are nothing less than paid publicity on the part of the producers and publishers. One can never be certain that the enthusiasms of these critical commentators, even in cases where they bear distinguished names and records of long standing for eminent discrimination and probity, are not—indirectly at least—correlated with the desire on the part of somebody to sell something. If it is legitimate for the manufacturer to expend large sums on radio hours which tout his products to the sky, why is it not equally fair for the merchants of the more precious and intangible fruits of the spirit—such as art, literature, drama and music—to put their best foot forward in like manner? The answer is, that it is legitimate so long as the audience understands that it is an advertising campaign, a commercial undertaking, and makes due allowance therefor; but the radio has been unusually expert in disguising with colorful fantasy and ingenious make-believe its true aims in this matter.

The newspapers do have a kernel of justification for resentment. From time immemorial, the press has enforced an iron-clad rule of labelling all advertisement as such, and thus marking it off from the comment of its editorial columns. It has observed the custom of using the saving grace of quotation marks when opinions other than its own are reproduced. Let radio be as scrupulous in the case of its commentators, and the public will not be so often sold artistic gold-bricks.

Striking at the Root

From the militant territory beyond the Rhine comes the following modest item, via the Associated Press, which should be of the utmost interest to all musicians:

BERLIN, Dec. 8.—Jewish students virtually were barred from Prussian art and music schools under a decree issued today.

The order, which went out from the office of Bernhard Rust, Nazi-Prussian Commissioner for Culture and Education, provides that only 1.5 per cent of the students may be Jewish.

Exceptions will be made for students whose fathers served in the World War or who had two Aryan grandparents.

It will be remembered that the National Socialist government of Germany has conducted a vigorous "cleansing" of its conservatories in an effort to increase the Aryan content in the professorial blood there domiciled. Like an overzealous laundress, the apostles of purely Germanic sweetness and light have frayed the material itself in an effort to rub out what they considered to be the stains of non-simonpure ancestry. When they have finished, the cloth will indeed be "clean," but it is to be doubted whether the glorious fabric of German music will be more than a limp rag.

It now seems, however, that they were not content with impoverishing the faculties of some of the most eminent names in Central European music. The latest effort at "cleansing" is to restrict the degree of talent that shall enter the doors of these conservatories. No longer will the most gifted youth of the land be privileged to enjoy the instruction that is their birthright. It appears that entrance to State schools of music will not be granted impartially on the basis of competitive examination, as is the sensible custom in France and generally in European countries that value their traditional heritage of musical art. It will be based largely on a preferential rating of ancestry.

Thus, Heinrich Müller or Friedrich Schultz, who may be lacking in imagination but a constructive demon in the matter of concocting fugues, will be smilingly ushered inside the sacrosanct gates, while his unfortunate brother genius with a drop or two of mixed blood must remain wistfully outside, unless he should chance to slip in among the 1.5 per cent of "heretics" for whom the stern Nazi decree leaves a grudging loophole.

Furthermore, if this gracious exemption should be granted him, what hope is there that his music, no matter how superlatively inspired, will have a chance of a hearing in his native land? No, even if he should attain, through suffering and the enlightenment of pity (a quality so much esteemed by Wagner, the god of modern Nazidom), to a world-embracing largeness of artistic vision, his "tainted" productions would resolutely be shelved in favor of the fugues of Heinrich or Friedrich. Good, substantial sons of true Germanic lineage, their works will be played from end to end of the Reich, especially if they hymn the wisdom of the leader and the might of the sword, the holiness of conformity and the virtues of *das Volk*.

The result of all this is easy to foresee. The musical fruits now being sown by Herr Rust will be increasingly apparent in the next few decades. It is the privilege of any country ruthlessly to destroy its musical heritage. Judicious lovers of art throughout the world will mourn such a sacrilege, but, in the last analysis, this wilful vandalism will impoverish most the ones who are responsible for it.

It may, of course, be contended by the "purifiers" that real German music has strayed from its true path, that the modern bastard product must be ruthlessly destroyed in order to wipe the slate clean and begin anew a laborious evolution from the fundamentals of unalloyed Teutonism.

If such is their intention, the prospects for achieving a tonal race superior to, or even approaching, the great line from Bach to Brahms are remote indeed. These composers were preëminent, first of all, for their humanity: it is the distinguishing characteristic of the golden Romantic age of German art, the fundamental endowment of that country's magnificent Lied tradition. And such a regal gift can be evolved only slowly, by sacrifice and humility, when there is joy in the freedom for such toil.

It is the sad privilege of the twentieth century to see the curtain, for some time slowly descending on the vast panorama of German musical art, fall at last with a sorry thud. For the old giants are dying or already dead, and the young are largely sterile. Perhaps, as Spengler said, this was foredoomed by the decay of Western culture; perhaps not. At any rate it is the dubious distinction of the present rulers of Germany to have hastened the fall. Only a miracle can prevent that sad eventuality; some of us still hope for it.

VARIATIONS

By Leonard Liebling

Attached is a letter that arouses thought and might give readers of this department a chance to take summarized stock of their musical preferences:

Indianapolis, Ind.,
December 10, 1933

Dear Variations:

Seven prominent Indianapolis musicians were recently asked this question: "If you were marooned on some island with no hope for rescue and your only luxury was a phonograph and you had to listen to ten compositions the rest of your life, what would you choose?"

Four selected Debussy's Afternoon of a Faun. The symphony of Franck, Tristan and Isolde by Wagner, and Bach's Mass in B minor, each received three votes, while a number of other selections are named at least twice. The list includes twenty-seven composers with Beethoven leading the field. Six of the seven selected eleven Beethoven works, while Brahms was another strong favorite with eight works. Two contemporary Americans were included, My Cousin in Milwaukee (Gershwin) and New Year's Eve in New York (Janssen).

Yours truly,
HERSCHELL C. GREGORY.

The foregoing choice puts opera practically on the retired list, which seems to indicate that the septet of Indianapolis musicians probably was short on singers.

One often wonders whether Beethoven's name would appear on general public "request" or "contest" tabulations if he had not written his fifth symphony. Of course musicians have reasons for their exalted estimate of Beethoven, but the average person has more of a sense of duty or propriety than admiration, where Beethoven is concerned.

Bach's B minor Mass is a surprising appearance on Mr. Gregory's list, for it is seldom performed and practically unfamiliar to any but oratorio lovers and specialists.

Searching my own heart and mind honestly, I find that my choice for a desert island repertoire would be Tristan and Isolde, Götterdämmerung, Meistersinger, Mozart's G minor symphony, Brahms' first symphony, Chopin's F minor Ballade, Ravel's Daphnis and Chloe, Debussy's Afternoon of a Faun, Brahms' violin concerto, and Strauss' Also Sprach Zarathustra.

I would also be longing however, for Carmen, Chopin's B minor sonata, Paganini-Brahms' Variations, Petrouchka, Coq d'Or, Brahms' B flat piano concerto, Schumann's C major Fantasia, Wagner's Siegfried Idyll, Bach's Chaconne, and Beethoven's violin concerto (first movement).

* * *

That valiant and gifted musicial trio of Hilger Sisters has received the following genial verse from Prof. Einstein:

Princeton University,
Princeton, N. J.
November 30th, 1933

An die Damen Elsa, Greta und Maria Hilger:
Sonntag will ich die Ohren spitzen
Wenn die drei Grazien am Radio schwitzen;
Mögt Ihr den Beethoven wacker ehren,
Übrigens kann er sich ja gar nicht wehren.
Mit freundlichem Gruss
(Signed) PROF. A. EINSTEIN,
Princeton University, Princeton, N. J.

* * *

If you know French and have a chance to hear Leon Vallas lecture on Debussy, do not miss him. He knows the composer well, wrote a book about him, and gives a highly picturesque spoken account of the man, without going into technical details of his music. Monsieur Vallas is now in America, under the auspices of the French Institute in New York.

* * *

J. P. F. suggests: "Official composers for Repeal celebrations should have been Meyerbeer, Weinberg, Martini, Korngold, and the fellows who wrote Ryengold and the Scotch Symphony."

* * *

My valued occasional musical Baedeker, Prof. D. H. Silvius, Jr., of Los Angeles, asks whether we Easterners are aware of the many excellent musical performers and teachers who live in his city. "I shall mention about half of them," he writes, and then lists: Ellen Beach Yaw (who sang there last week and is writing her memoirs), Marguerite Namara, Leon Rains, Albert Reiff, George Liebling, Isadore Braggiotti, Alexander Raab, Victor Küzdö, Mariska Aldrich, Gertrude Auld, Hans Blechschmidt, Mary Wood Chase, Pietro Cimini, Mrs. Frank King Clark, Paul Cremonesi, Charles Dalmores, Andres de Segurola, Leontine De Ahna, Lester Donahue, Nelson Eddy, Emile Ferir, Carl Gantvoort, Alice Gentle, Eve Grippon, Louise Gunning, Felix and Robert Hughes, Elly Jade, Hardesty Johnston, Alex Kisselburgh, Otto Klemperer, Regina Arta (Emma Loeffler De Zaruba), Ragna Linné, Marvine Maazel, Alfred Megerlin, Theodore Stearns, Lillian Snelling, Sylvain Noack, Edna G. Peterson, Lili Petschnikoff, Frieda Peycke, Frank Pollock, Cara Roma, Gertrude Ross, E. Robert Schmitz, Georg Schoenfeld, Karla and Paloma Schramm, Lucille Stevenson (Tewksbury), Adolf Tandler, Desider Vecsei, George Walker, Grace Whistler, Ruth Wilson, Zoellner Quartet, Alexander Zukowsky, Alfred Mirovitch.

* * *

A violinist touring in our country at present is Alexander Kaminsky, whose circular contains pictures of the decorations he has received from foreign potentates; tells of his conversion from atheism; and adds, "This consecrated artist preaches sermons on the violin which touch the heart."

Also there is this further information: "Alexander Kaminsky is the famous Russian violinist who was decorated by Czar Nicholas shortly before the fall of the Romanoffs. He was formerly of the Royal Grand Opera in Moscow and a greate favorite of the late Czar. Since the Russian revolution he has played around the world, being known as the 'Imperial Russian Violinist.' About five years ago Mr. Kaminsky was remarkably converted. He immediately lost interest in the theatre and in professional performances and now this famous artist is using his musical talents for the glory of Christ. His repertoire includes concertos by Beethoven, Mendelssohn, P. Tschaikowsky, as well as the sacred hymns, Rock of Ages, The Old Rugged Cross, and others of his own arrangement. . . . He plays a Guarnerius 300 years old, presented to him in Russia by Graf Galicsiu, and also on a Gosparlin made especially for him by the famous violin maker, Alfred Gosparlin, of Chicago."

* * *

Packers say a cow has 400 byproducts. Probably her moo is sold to the crooner. Many a crooner sings like a sick cow.—Atchison Globe.

* * *

Rudolph Ganz has a new name for his clever set of Animal Pictures. He calls them The Ganzoo.

* * *

And by the way, A. H. thinks that in Germany, Bruch's Kol Nidrei should be changed to Kol Nazi.

* * *

Little jokes of the musical world, as indicated by Charlie Carlile, who collects odd facts: The Jew'sharp was invented by a Frenchman, the Scotch bagpipe by the Egyptians, who also constructed the Irish harp, the English horn was originated by the ancient Hebrews, and an Irishman, Charles Claggett, made the plans for the French horn. . . . Frank Novak, by the way, plays 'em all, but not at once, thank Heaven.—New York Evening Journal, December 2.

* * *

That desert island list of ten essential masterpieces haunted me after I had compiled mine, and I asked Leopold Godowsky what he would select for himself. Here are his selections: Mozart's G minor symphony, Chopin's B minor sonata, Mendelssohn's violin concerto, Meistersinger, Brahms' B flat piano concerto, Chopin's F minor concerto, Schubert's Erlkönig and Unfinished Symphony, Brahms' C minor symphony, and Carmen.

It interested me further, in view of the pronounced romanticism of Godowsky and myself, to find out the reaction of some young musician of today. I picked one who champions and plays much of the contemporary output, and I obtained a result that staggered me, for these were the "lifer" companions favored by Vera Brodsky (two-piano partner of Harold Triggs): Brahms' fourth symphony and violin concerto; Mozart's G minor symphony, Debussy's string quartet and Afternoon of a Faun; Meistersinger, Tristan and Isolde; Strauss' Don Quixote, Bach's Chaconne, Wagner's Siegfried Idyll.

Absolutely astonishing on all three lists is the total absence of ultra modernistic works; the fact that the youthful pianist joins the older selectors in her choice of Meistersinger and the Mozart G minor symphony, and that she could live without Beethoven and Chopin; Godowsky without Bach; and the three of us without Tschaikowsky, Franck and Liszt. I think, however, that I would occasionally sneak off into a remote part of the island and whistle parts of the first movement of Tschaikowsky's B flat minor concerto and his E minor symphony.

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An authentic and eloquent church notice: "6:30 p.m.: 'Disastrous Divorces.' Anthem: 'And I Saw Another Angel.'"

* * *

"Shall the dollar be sound?" asks the conservative. "Shall the dollar be depreciated?" asks the inflationist. "How does one get the dollar?" asks the average musician. American statesmen and politicians have no answer for him, as they are too much concerned with the burning question of whether we must take our drinks standing up or sitting down. As soon as our nation shall have conquered its childish moral fears, we may be ready to reach maturity in matters of musical art.

* * *

The incoming Mayor of New York, Fiorello H. LaGuardia, is a music lover, and goes to the Philharmonic and other orchestral concerts. That fact would probably lose him the lowbrow vote if he runs for reelection.

LA POTENZA DELLA VOCAZIONE

Il giovanetto, avviato dal padre organista all'arte musicale, s'alza furtivo di notte per darsi ai suoi prediletti studi di ragioneria. (Disegno di Novello).

"THE POWER OF A CALLING"

The accompanying cartoon is from the pen of Novello, and was published in Fuorisacco, Milan, under the foregoing title. The familiar story is about the musically gifted son whose parents are opposed to his following the tonal muse, but Novello's fancy reverses the usual order. He explains: "The lad, intended by his organist father for a musical career, steals quietly out of bed at night, to carry on his favorite studies in bookkeeping, as he desires to be an accountant."

What ho, ye good pilgrims of Manhattan. Have you heard, oh have you heard, that little bird sing as he flies from cornice to cornice? And have you listened to his diatonic song which sounds "More Opera for New York"? If you have, I need go no farther; you know all.

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Madeleine Keltie has it in for me, I hear. She says she ain't got the flutters; it's the jitters. An opera aria by any name will sound the same notes if sung right, eh what, Madeleine?

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Artur Rodzinski is certainly the white-haired boy in Cleveland. Can you believe Tristan sold out three performances in that city? It's true, for a fact, yet Dr. Artie keeps a cool head even while visiting New York after Repeal.

* * *

Another American musician attains fame, my dears. I picked up a program yesterday of some opera ventures somewhere in New York and my friend Edwin McArthur was featured in big, bold type, "Maestro Edwin McArthur." You and Toscanini, Eddie?

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I spotted Paul Berthoud with a gentleman friend standing in front of a shop window on Fifty-seventh Street gazing at a painting exhibited there. The picture eloquently portrayed a bushy-haired cellist playing his bull fiddle while about his head scantily clad nymphs danced and postured. Said Paul to his friend, "I certainly can't see how that guy plays a cello with so many distractions around."

* * *

Who is the singer living at Long Beach, L. I., for the winter "because of the indoor sports"?

* * *

At Tito Schipa's party on Repeal Day I got very excited. Hidden in one of the Chinese images with which Burton Holmes furnishes this magnificent apartment which the Schipas have leased, I watched the music critics eat. From the quantities of edibles that disappeared so rapidly I judged that they were breaking fast for the first time since Thanksgiving. One charming lady came over to my hiding place, and gazing entranced at the cross-eyes of the idol through which I peered at her, said belligerently, "Believe me, old idol, I'd like to meet you on a dark night when I had an edge on." That's the first time I've ever been idolized.

* * *

Stokowski conducts on a cigarette program over the air, but he never smokes. Hates the smell of tobacco.

* * *

Our noted editor in chief placed a flaming epistle from a heathen in an asbestos envelope with a greeting "For your enjoyment" and gingerly dropped it upon my virginal desk in my absence. As I read it I gnashed my few remaining teeth, tore out the last strands of my grey moustaches and used up several paper towels in sopping up tears of rage. Now I ask you, how can any guy so lacking in appreciation of the smartest of wisecracks exist? And my other ego answered grinning, "He can't, except in a British body resident in Europe." That you may see how scintillatingly epithetical the gentleman is, I give you the deep privilege of reading what a man may write when strenuously perspired:

"A confidential observation on *critique toute privée*—which I make with all deference, as said Lord Newhaven to Dr. Johnson—Do you really find that the Simon S—— column of your journal adds to its quality—its popular æsthetic psychology to its dignity—its appropriateness to its financial account? My taste has doubtless no importance as a judgment. I grant that willingly. But I find S. S. paragraphs utterly *displacés* in the M. C.—semi-vulgar—typically American newspaper personal humor—so-called—always trivial—and wholly out of key with your paper. The inclusion reminds me always of the worst offerings of American radio service, or of the cheapest caricatures of the colored supplements of your national press.

Edward Prime-Stevenson."

Mr. Prime-Stevenson (the first of the Stevensons, I judge from his name; possibly more prominent than the great Robert Louis) comments with such delightfully piquant and typical British ire that I wonder if he may not be that charming chap who reads his daily London Times merely to try and find pronouncements that disturb his matutinal digestion. With a snort of rage I can visualize him gleefully grasping his trusty pen and writing a column or two of red-hot, scathing sentences to the editor. Day after day I see this true Briton of the Britons (it's an old order not even now remembered in the annual New Year titles graciously granted by His Majesty, King George V, for services rendered) telling the dear editor (much as he orders the gardener not to roll the stone terrace) how badly the paper is edited. Stopping not even there, for his inky language flows on as the traffic of London, he states that all its printed discussions are puerile and the manners of all those with whom he journeys in this great, sweet world, frightfully vulgar.

Perhaps I am wrong as usual, dear Edward Prime-Stevenson. If so, please forgive me. I have been so carried away with my linguistic brilliance. You know how it is. However, now that my rage is spent I see at last how subtle is your sense of humor. Am I right in believing that your little note to L. L. was only to pull my leg a bit? In Americanese, you were wisecracking, were you not? I am so dumb at times it's disgusting—but then I never *have* been able to get a laugh out of Punch.

* * *

Claude Warford has a new Japanese cook, butler, valet, housekeeper, dish-washer and door-opener. This amazing lad also builds doll houses and carves figures out of potatoes and grapefruit. How Claude has got along without him all these years, I can't imagine.

"A sweet little Beethoven symphony for a young girl about twelve, please."

From Our Readers

Congratulating Arbós

New York, N. Y.

To the Musical Courier:

Don Enrique Fernandez Arbós will reach his seventieth birthday on December 24 of this year, and a group of his American admirers and friends are going to send him a congratulatory cable. It would be very kind of you to make this announcement in your paper so that any of his friends who might wish to be included, may send their names to me as chairman of the committee, at 505 Fifth Avenue, New York.

Irene Lewisohn.

I SEE THAT

The Tollefsen Trio will appear on December 17 at the Brooklyn (N. Y.) Institute of Arts and Sciences in the first of a series of four Afternoons of Chamber Music. Their initial offering includes the revised version of the Brahms Trio, op. 8, Haberna of Arbos, Debussy's Romance, Saint-Saëns' Serenade and the Mendelssohn trio, op. 49.

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The Philadelphia Management and Concert Bureau presented Caterina Jarboro, Negro soprano of the Chicago Opera Company, in a benefit concert on December 15 at Thalian Hall, Wilmington, N. C.

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Frances Hall and Rudolph Gruen will be heard over Station WEAF on December 17 in three two-piano numbers, Romance from Rachmaninoff's second suite for two pianos, Fêtes (Debussy) and Turkish March (Beethoven).

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The University of South Carolina Glee Club (Maurice Matteson, director) will give a recital in the Salon de Musique of the Barbizon-Plaza, New York, on December 18. Elizabeth Kalk, harpist, is the assisting artist.

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Vance Campbell, baritone, was soloist recently at the Founder's Day Celebration of the Washington Seminary at Washington, Pa.

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Gladys Axman is to be the soloist on December 17 with the Perolé Quartet over WOR.

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Misses Kriger and Siever presented an invitation demonstration of musicianship by pupils at Aeolian Hall, New York, on December 2.

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Dorothy Coleman, soprano, and Albert Davey, baritone, gave a joint recital on December 3 at the Steinway Hall studio of Florence Turner-Maley, their teacher.

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The two-piano team of Brodsky and Triggs, heard on Station WOR each Sunday evening, took part in the gala entertainment given by the Lambs Club at their Repeal Gambol in the Hotel Astor, New York, on December 7.

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Ferde Grofé's engagement as conductor of the Capitol Symphony Orchestra at the Capitol Theatre, New York, was extended for the week beginning with Thanksgiving Day.

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Edgar Schofield has been appointed vocal instructor at Christadora Music School. He teaches both class and private lessons.

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Norman Jolliffe, baritone, sang in The Messiah on December 13 at the Union Theological Seminary, New York, under the direction of Dr. Clarence Dickinson.

* * *

Cyrena Van Gordon, who makes her début with the Metropolitan Opera this season, sang another program for the Djer Kiss recital over an NBC-WJZ network on December 7. Her list included Massenet's Pleurez, mes yeux; In the Time of Roses (Reichardt); The Odalisque (Carpenter); Fa La, Nina Babim (Sadero) and Love Was with Me Yesterday by Walter Golde, the singer's accompanist.

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Harriet Cohen, English pianist, made her initial radio appearance of the American season over WJZ on December 7.

* * *

Amy Ellerman's engagements include singing in The Messiah at Syracuse (N. Y.) University, under the direction of Dr. Howard Lyman, on December 14, and an appearance in the same work with the Flushing (N. Y.) Oratorio Society on December 18. On January 25 she will be soloist with the Staten Island (N Y.) Glee Club (David Grove, conductor).

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Grete Stueckgold made her first appearance in Worcester, Mass., on November 21 as soloist at the benefit concert given there for the local Fairlawn Hospital Aid Society in the new Worcester Auditorium. The United Male Chorus of 200 voices shared the program with her.

OBITUARY

Joseph Claver Casavant

St. Hyacinthe, Que.—Joseph Claver Casavant, Commander of the Order of St. Gregory the Great and president of Casavant Frères, organ manufacturers, died here on December 10. Mr. Casavant was born in this city seventy-eight years ago. His father, the late Joseph C. Casavant, founded the firm which was expanded later under two of his sons.

Mr. Casavant and his brother have supplied organs to many institutions in Canada and the United States, among them St. Francis Xavier Church, New York, Dominion and St. Andrew's churches, Ottawa, the Basilica in Quebec, the Notre Dame Church in Montreal, the Royal York Hotel and the Conservatory of Music, Toronto, and the Detroit (Mich.) Museum of Art. Organs of this make are in churches in South America, the West Indies, South Africa, France and Japan. In 1925 the Holy See conferred upon Mr. Casavant the title of Commander of the Order of St. Gregory the Great.

In 1880 Mr. Casavant married Miss Evelina Papineau. Their three children are Sister Saint Françoise de Sales and Sister Françoise de Chantel, both of the order of the Presentation of Mary, and Alice Casavant. R. P.

William A. Thayer

William Armour Thayer, organist and for the past twenty-five years professor of music at Adelphi College, died on December 9 at his home in Brooklyn, N. Y. Mr. Thayer was born in Brooklyn fifty-nine years ago. He graduated from Adelphi Academy with the class of 1892, and studied organ under Dudley Buck, voice training with John Dennis Mehan.

Among the churches which Mr. Thayer served as organist were St. James' Protestant Episcopal Church, St. Mark's Methodist Episcopal Church, and Emanuel Baptist Church, all of Brooklyn. For the last five years he was musical director of the Apollo Club of Brooklyn. He was the composer of many songs. During the war Mr. Thayer was in France with the Y.M.C.A. for seven months. He leaves a widow, the former Leah Hutchinson, a son, a brother and a sister.

Charles H. Robinson

Cincinnati, O.—Charles H. Robinson, seventy-six years old, for thirty-five years a teacher of music in the Cincinnati public schools prior to his retirement six years ago, died at his home after a lingering illness. He was a thirty-second degree Mason, a member of the Orpheus Club, the May Festival Association and other musical organizations. He was widely known in music circles and was always a distinguished member of every musical audience in the city. He leaves his widow, Mrs. Flora Hastie Robinson, and a daughter, Jean Hastie Robinson. M. D.

Georg Eduard Conus

Moscow.—Georg Eduard Conus, professor emeritus of the Moscow Conservatory and a prominent teacher, scholar and composer, died here recently. Among his pupils were Scriabin, Glière, Medtner, Sakhnovsky and Vasilenko. His compositions included a violin concerto played in America by Heifetz last season and by other artists. Prof. Conus had studied under Taneieff and Arensky. From 1905 to 1910 he was head of the Philharmonic School and served three years as director of the conservatory at Saratow. In 1920 he returned to this city as chief professor of the Moscow Conservatory, a post he retired from only a few years ago. R. P.

A. F. Thiele

Dayton, O.—A. F. Thiele, manager of the Cincinnati Symphony Orchestra when Eugene Ysaye and Fritz Reiner were conductors, died here at his home after an illness of several months.

Mr. Thiele was the first manager of the Dayton Symphony Orchestra when it was organized in 1910, and from 1919 to 1923 he served the Cincinnati Orchestra in the same capacity. He was widely known as a concert manager and was closely identified with musical and dramatic activities of Dayton. Mr. Thiele also was active in newspaper work in Dayton. M. P. D.

Mrs. Jane Miller Potts

Morristown, N. J.—Mrs. Jane Miller Potts, wife of Clyde Potts, Mayor of Morristown, died at her home here on December 9. Mrs. Potts, who was fifty-two yers old, was a native of Elmira, N. Y. She was a graduate of the Conservatory of Music at Ithaca, N. Y., and for a time was active as a concert singer. Besides her husband, she leaves two daughters and a sister. J.

William W. Howard

Huntington, N. Y.—William Willard Howard, formerly a music critic on the New York Herald, died December 6 at his home in Huntington Bay Village. Mr. Howard, who was seventy-four, was with the Red Cross in Syria during the World War. He leaves his widow, Mrs. Anne Muller Howard, a missionary, now in Helsingfors, Finland, and two sisters. H.

Heman B. Wilson

Norwalk, Conn.—Heman B. Wilson, father of Henriette Wakefield of the Metropolitan Opera (Mrs. Greek Evans), died here at his home on December 6 at the age of seventy-nine. He formerly was a court and customs official in New York. Besides his daughter, he leaves a widow, Mrs. Elizabeth Wilson, and three sons.

Arthur H. Richmond

Arthur H. Richmond, baritone, for the past thirteen years teacher of voice and choral conductor at the New York Institute for the Education of the Blind, New York City, died on December 1 at St. Luke's Hospital after a brief illness.

Martin Bergin

Paterson, N. J.—Martin Bergin, father of Margaret Bergin, contralto and formerly a member of the Metropolitan Opera, died at his home here on December 5. He was sixty-six years old. Survivors besides his daughter are his widow, two brothers and three sisters. P.

Musicales

Harriet Van Emden in Recital

PHILADELPHIA.—Harriet Van Emden, soprano, gave the first faculty concert of the season at the Curtis Institute, in Casimir Hall, on December 4. Miss Van Emden's program, a comprehensive one, began with the aria Casta Diva from Norma, sung with the utmost ease and beauty. Two German Lieder songs of Schumann and three of

HARRIET VAN EMDEN

Brahms were given fine treatment, style and tone. Four French songs by Bizet, Leroux, Faure, and Massenet received splendid interpretations.

The final group, however, held the greatest interest, as it consisted of five songs by Abram Chasins (another member of the Curtis faculty). These were given their first public performance at this concert, with the composer at the piano. They were entitled—Invocation, You Are the Key, Lullaby, When I Weary, and If I Were the Rain. Each is a worthy example of the Chasins talent and will add much to the vocal repertoire. They are not excessively modern, although with enough of that flavor to make them distinctive. They were enthusiastically received, and both singer and composer shared the ovation.

She had the invaluable support of Harry Kaufman, as accompanist, in all numbers but the final group. M. M. C.

* * *

Verdi Club Musical and Dramatic Matinee

The Hotel Plaza ballroom, New York, was filled at the December 8 matinee of the Verdi Club (Florence Foster Jenkins, founder-president). Charles Haubiel began the affair by playing piano pieces of strangely assorted dissonances in Spanish vein and rhythm. Francesca Caron followed, singing the Butterfly aria in costume and registering such success that she had to add Girometta. Later she made a sensation with three Spanish songs in national costume, singing with authentic fervor, accent and stage deportment. Two encores followed.

Lucie Bigelow Rosen played soli on the theremin. Greek Evans sang songs in French, German and English, with Bispham-like style and resonant voice, making a particular hit with Koenemann's The King Went Forth to War. Highly enjoyed was The Witch's Song (Das Hexenlied), recited by St. Clair Bayfield in monk's costume, with impressive style, deep earnestness and expression. The obbligato piano music by Schillings, played by Mr. Haubiel, added to the effect. Frank Chatterton and Dr. Max Cushing were accompanists to the singers, and the audience was deeply attentive and appreciative. F. W. R.

* * *

Berúmen Artists Give List

A piano musicale was given by five young artists, pupils of Ernesto Berúmen, at the La Forge-Berúmen Studios, New York, on December 6, before a large and appreciative audience. Jerry Mirate opened the program with works by Beethoven and Scarlatti, played with excellent technic and rhythm. Norma Krueger played Chopin compositions, showing musical insight and beautiful touch. Evelyn White gave pieces by Liszt, including the Forgotten Waltz, Liebestraum and eleventh rhapsody. Miss White has grown considerably in artistic stature since the last time she was heard at the studios. A deft technic and discerning musicianship were noticed in her performance. Lewis Wills presented three works by Cyril Scott, in which he displayed splendid pianistic qualities. Jean Stewart, one of the youngest pianists at the studios, also showed progress since the last time she played at the musicales. A firm, clear touch and splendid sense of rhythm were outstanding features in her playing. Her performance of the Children's Pieces by Octavio Pinto brought hearty applause from the audience. Mr. Mirate closed the program with a scintillating performance of three Cuban compositions by Lecuona. Many encores were given by the young artists. D.

* * *

Heinroth Plays for N. A. O. and A. G. O.

Members of the National Association of Organists and of the American Guild of Organists, and others, heard a talk on the organ, with interpolated comments on works played, by Dr. Charles Heinroth, at City College, New York, on December 4. Dr. Heinroth's address had to do with the disparagement of the instrument by MacDowell and others, to whom the fundamental so-called Diapason Tone was objectionable, and who also found rhythmic incisiveness lacking. "Such objectors heard organists, and not organs," said Dr. Heinroth. He made descriptive remarks on Reubke's sonata, Psalm XCIV, with a performance of this composition, in which rhythm, contrast and expressiveness were stressed. Bach chorals, a Mozart fantasia, d'Antalffy's Sportive Fauns and Franck's Chorale in B minor, were played with the all-embracing technic and warmth of spirit associated with Dr. Heinroth's performances. The audience, which included leaders in organ playing, applauded everything with appreciative zest. F. W. R.

* * *

Ida Haggerty-Snell Presents Clara Korn Works

The recent musicale at the Ida Haggerty-Snell studio, Metropolitan Opera House, New York, featured compositions by Clara Korn. Piano pieces, including the Nautical Sonata, were played by the composer and vocal numbers were sung by the following pupils of Mme. Haggerty-Snell: Avis Allen, Sarah Schnittman, Nell Justineau and Sarah Sandroff, with violin obbligato by Miss Cantor. Mrs. Korn's orchestral compositions have been performed by the Kaltenborn and Waldorf-Astoria orchestras, and in St. Louis, under Bendix. Her works for piano, voice and violin have been heard extensively, and she is the author of an opera libretto, Their Last War.

* * *

Kate S. Chittenden Talks on the Human Side of Teaching

Steinway Hall, New York, was filled on December 7 to hear Kate S. Chittenden give a talk for the Congress of Music Teachers (Jennie Buchwald, president) on The Human Side of Music Teaching. She mentioned the memory tests accomplished by young women of the Reed School, where she taught twenty-four years. She compared music to radium and said it is of paramount value in life, told many anecdotes of practical value, culled from her vast experience, and held universal attention. F. W. R.

* * *

Third Westlake Fortnightly Musicale

Henry Holden Huss was special guest at the December 6 fortnightly musicale in the New York studio of Dr. A. Verne Westlake, playing his piano concerto, with Janet Weidman at a second piano. He afterward improvised briefly at the piano, greatly interesting his hearers. Alice Fortin was heard in applauded piano soli and Arnold Pomerantz, twelve-year-old pianist, evoked admiration for his unusual gifts. Fred D'Elia also contributed piano pieces, Mrs. Seymour talked on Musical Therapeutics, and Everett Engstrom sang an aria and a humorous song, Life Is Nothing Without Money. A reception followed. F. W. R.

* * *

Civic Orchestra Plays Brahms

Antonia Brico conducted the New York Civic Orchestra of 100 men at the Metropolitan Museum of Natural History on December 6. The outstanding feature was Brahms' second symphony, a worthy performance in every way. Debussy and other modernists completed the program, heard by an audience which filled the hall and repeatedly recalled Miss Brico. F. W. R.

* * *

Renée Schieber Offers Program

Renée Schieber, soprano, with Walter Golde at the piano, gave an interesting program at The Barbizon, New York, on December 5. The recital was varied and of sufficient scope to display the musicianship, interpretative ability and excellent voice of Miss Schieber. She was cordially received. J. V.

* * *

Chamber Music Society of America in Concert

The Chamber Music Society of America gave the first concert of its series on December 1 at the National Society of Colonial

(*Continued on page 24*)

DR. ARTUR

RODZINSKI

CONDUCTOR

OF THE

CLEVELAND ORCHESTRA

DIRECTED

TRISTAN AND ISOLDE

AT SEVERANCE HALL, CLEVELAND, O.

NOVEMBER 30, DECEMBER 2 AND 4

Another Triumph

Musical history was made last night at Severance Hall. Had Wagner himself sat in the audience, he would have been as enthusiastic as the audience which fairly lifted the roof with its ovation of applause for Conductor Artur Rodzinski.

Here was the ideal performance of "Tristan and Isolde." . . . Cleveland took Rodzinski to its heart at his very first concert in the city. Music lovers were already aware of his brilliance and ability. But last night's performance was a still greater triumph.—Editorial in Cleveland Press.

An audience which jammed the auditorium sat spellbound . . . hailed Artur Rodzinski, the Cleveland Orchestra and the cast of singers with not only vociferous applause, but healthy shouts of bravo. . . . First of all, let the laurel be bestowed on Rodzinski, the motivating force of this production. It was he who trained his players to a point of perfection whereby the orchestral part of this score was given as it has probably never before been given in this country. To hear this drama in tone projected with such consummate artistry, to have every detail in the score polished to the nth degree, to have singers and orchestra merged in an ensemble so flawless, is a privilege.—Denoe Leedy, Cleveland Press, December 1, 1933.

The success of the experiment was manifest by the fact that last night's house was sold out weeks in advance. . . . calling time after time . . . also the conductor, Artur Rodzinski, who in many ways was the greatest star of them all . . . The advantage of having a mature body of symphonic musicians in the pit and a conductor of Rodzinski's power and discernment was at once apparent. The finish of the ensemble, the sharpening of details, the incisiveness of releases and attacks, and the alert control of nuances so that the voices would not be covered, as they so often are in Wagnerian opera—all this was magnificent, revealing the skillful hand of a born opera conductor. But best of all was the manner in which Rodzinski felt and projected the urgency of the music from beginning to end, its vital sweep, its torrid frenzies and tumultuous sequences, from its rugged snarls to its sensuous caresses, and the ecstasies of unbridled passion which occur in an otherwise slow-moving drama.—Herbert Elwell, Cleveland Plain Dealer, December 1, 1933.

A really great symphony orchestra, and a great conductor . . . . It seemed that all they needed was a Rodzinski at the desk.—Archie Bell, Cleveland News.

"Rodzinski is a great conductor, one of the few great conductors."—Emma Eames in interview in the Cleveland Plain Dealer, December 3, 1933.

PRESS COMMENTS ON ORCHESTRAL PERFORMANCES

There is something about Rodzinski's demand for clarity that sheds a pure white light on all he interprets. If the composer has certain frailties, they are not hidden, neither are they made obstrusive . . . . A more brilliant rendering of the second series of "Symphonic Fragments" from the ballet, Daphnis and Chloe, has rarely, if ever, been heard here, or the same precision combined with remarkable plasticity in the blending and juxtaposition of sonorities made for the utmost felicity in the translation of Ravel's masterpiece of color and movement.—*Herbert Elwell, Cleveland Plain Dealer, November* 10, 1933.

The sensation came, however, with the playing of Cesar Franck's D minor symphony, which everyone has heard so frequently that it has become familiar to concertgoers. And yet the general comment at the intermission was, "I never heard that work before." . . . Here was magnificent playing. Revealing and masterful in the interpretation of the composer's intentions.—*Archie Bell, Cleveland News, November* 10, 1933.

Artur Rodzinski . . . achieved nothing less than an ovation. Probably no other symphonic work (Cesar Franck symphony) has, in recent years, struck such an appeal.—*Denoe Leedy in Cleveland Press, November* 10, 1933.

An apt observation made to this reviewer by one of the orchestra members was that the conductor had not only inspired the orchestra with new enthusiasm, but had succeeded in making the audience demonstrative in a way that has never before been the custom. It was evident again last night that symphony patrons have at last decided to express their feelings, for curtain calls were numerous for both conductor and soloist.—*Herbert Elwell, Cleveland Plain Dealer, Nov.* 18, 1933

Artur Rodzinski is the man who has IT. They've said that about some of the movie stars. Merely a flash in the pan by comparison. The man who could stand before the Cleveland Orchestra and prompt it to play Richard Strauss' "Death and Transfiguration," as it was played last evening at Severance Hall, is nothing short of a genius! . . . . In my memory, I could compare it only to how I felt when a cardinal read the Pope's message of canonization, before a mighty throng at St. Peter's in Rome. The illuminations, seemingly millions of lights suddenly flashed, the choir chanted, and it seemed the greatest theatrical event of my life.

Rodzinski simply stood before his men, moved an arm, hand, or a finger; and the result was something to remember always . . . . The program opened with a "Concertante" quartet for oboe, clarinet, bassoon and horn, played with a small orchestra by Philip Kirchner, Daniel Bonade, William Polisi and Theodore Seder. After the intermission, the program came to a close with another thrilling Rodzinski exhibition in the fourth Tschaikowsky symphony.—*Archie Bell, Cleveland News, November* 24, 1933.

He had his orchestra under superb command. . . . . With such a revelation of Sibelius genius we thank the gods who gave us Artur Rodzinski.—*Denoe Leedy, Cleveland Press.*

Personal Representative ARTHUR JUDSON, Steinway Bldg., New York City

San Remo Modern Ballets Feature of Milan's Season

(*Continued from page 5*)

sets a model for small ensembles on stages of limited resources—a considerable factor today. Signora Fornaroli has assembled a distinguished company. Her dancers and mimes, mostly from La Scala, were picked from the best young elements in Italy today: Vincenzo Celli, Teresa Legnani, Eugenia Sala *et al.*

For fuller embodiment of her aims, Fornaroli has enlisted the coöperation of leading Italian scene designers under the stage direction of Guido Salvini, the able young *régisseur* who assisted Max Reinhardt at Florence. The scenographers include Bragaglia, Prampolini and Kaneclin; the costumers Rota and Abkhasi. Sane modernity and exquisiteness of taste are sought after, in schematic mountings in harmony with the intimate frame. The Casino Theatre of San Remo has proved an excellent laboratory, thanks to the hearty support of its co-directors, Luigi De Santis and Anita Colombo, ex-manager of La Scala Opera.

Pick-Mangiagalli, Pioneer

Of the present Milan offerings, first mention is due the "mimic sketch," styled La Berceuse, of Riccardo Pick-Mangiagalli, since to this musician falls the honor, too often forgotten, of important pioneer work in the ballet form. His "musical fable," Il Salice d'Oro (Scala, 1914), which dates from 1911, in fact represents a notable early essay in symphonic treatment of a choreographic score, also using native folk dance. Pick-Mangiagalli is again in the limelight with the restoration of his Magic Carillon to the Scala bill.

The plot of La Berceuse is a spicy bit of gallantry, bordering on farce, laid indeterminately "in the period of Louis XV." In it a naughty young marchesa, with the complicity of a maid who takes her place in bed, deceives the jealous old marchese and flies to her lover in the garden.

For this piquant frivolity, Pick-Mangiagalli has written some delightful music. It is quite unpretentious but none the less intriguing in its frothy vivacity and deft underscoring of mischievous, comic and sentimental notes. The fleet little score is rich in melody appropriate to its sixteenth-century subject; it is orchestrated with the taste and resource in which Pick-Mangiagalli is second only to Respighi (in Italy). The interpretation was in perfect character, with Legnani (marchesa), Praetorius (maid) and Menichelli (marquis).

An item which met with instant favor was Gli Uccelli, an adaptation of Ottorino Respighi's Birds suite (by his librettist, Guastalla). Signora Fornaroli wove upon it a clever action quite in harmony. The choreographic realization is greatly aided by the minute indications contained in this descriptive music. The scene is laid in a barnyard, where a male dove, a rooster and four chicklings complete the fowls of the original suite, and the nightingale becomes a "wonder bird." There were bursts of lively applause.

(*Photo by Moreschi, San Remo.*)

SCENE FROM LA BERCEUSE, by Pick-Mangiagalli. Teresa Legnani is seen (right) as the Marchesa, and Betty Praetorius as the Maid.

Pizzetti's Summer Concerto, although likewise not conceived as a ballet, found in the plastic figures created by Signora Fornaroli a happy and poetic relief particularly in the episodes styled Morning and Nocturne—this latter a finely conceived piece that contrasted with the free and joyous dance of the brilliant closing Gaillarde.

Antonio Veretti's Il Galante Tiratore (The Gallant Marksman), after Baudelaire's poem, set in a shooting gallery of the Bois de Boulogne, is less a true ballet than a pantomimic action in which are woven the dances of the puppets which come to life. The music is in general well made, modern to the point of the public's exasperation even in the waltz. Notwithstanding, it does not succeed in overcoming the subject's inherent sense of static drag (so far from the needs of ballet, which is and must be action).

The philosophical snobbery of the poet who would kill the boredom within himself, and that caused him by the adored muse who shadows him, is not a ballet subject, although the vivid interpretation of the San Remo troupe in its bedevilled dances was able to project the conception. Italy's young composers who essay the ballet would do well to choose subjects better fitted to the genius of their medium. The same defect is shown in G. C. Sonzogno's Leggenda Scandinava, which contains nevertheless, much profoundly poetic music.

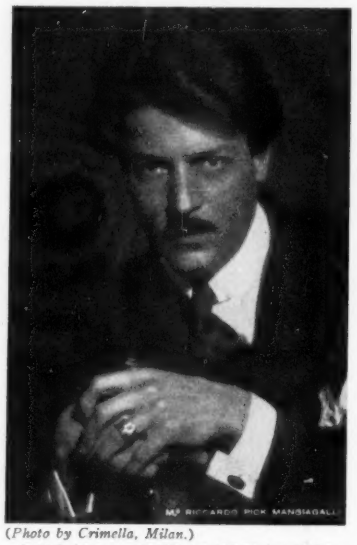
Rocca's Rebellious Puppets

Alceo Toni's ballet, I Fantocci Ribelli (The Rebellious Puppets), plot by Gino Rocca, presents the nine masks of the classic Italian impromptu comedy (*commedia dell' arte*), from Arlecchino and Columbina to Florindo and Rosaura, in search of an author short of ideas (almost a Pirandello caricature). They find one who coaches them in their traditional parts, but they soon cut loose with their own improvizations and devilish quips, and end up in an infernal dance around the bewildered playwright. A popular subject.

Toni's setting is far less worthy, less personal and less modern in spirit than those of Veretti and Sonzogno (two of Italy's promising young composers), but it is certainly better ballet music; it characterizes each personage vividly and closes with a brilliant finale—an effect covering a multitude of sins. What most won the Milan crowd was this dizzy dervish whirl. An important factor in its success was the suggestive mimicry of the San Remo troupe. Giovanni Grandi did a neat décor for the piece.

Enter the Orient

Francesco Santoliquido's "musical mimodrama," La Bajadera dalla Maschera Gialla (The Bayadère with the Yellow Mask), is a revival from Bragaglia's Rome répertoire of a decade ago, when the Teatro degl 'Indipendenti brought it to Milan (with Mme. Ruskaya), with scant success. The score evokes, in a fluid idiom of Oriental savor, the hallucinations of an East Indian opium den. Its atmosphere of hop-joint lunacy is more in the plot than in the music, but the strong dramatic mimicry of Eugenia Sala (Hindu girl) and Vincenzo Celli (pipe dreamer) held the Triennial audience in tense attention.



(*Photo by Crimella, Milan.*)

RICCARDO PICK-MANGIAGALLI

The season was opened and closed with two adaptations of familiar scores well calculated to set in relief the virtuosity of the choreographer and her troupe. La Primavera, from the spring episode of Vivaldi's Four Seasons (Molinari arrangement), was mounted in the modern setting of E. Kaneclin, a vivid foil for Fornaroli's dances of Botticellian savor, enchanting in their fresh candor. Fantasia di Danza, a *divertissement* on the old favorite Dance of the Hours from Gioconda, is a pure jewel of the classical Italian ballet. Miss Betty Praetorius, an exquisite English dancer (Scala graduate), distinguished herself in the cast together with Signor Celli and the *virtuose*, Teresa Legnani and Eugenia Sala.

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Long Forgotten Lully Opera Expertly Done in Amsterdam

Monteux, Responsible for Revised Score, Conducts—New Work by Tailleferre Heard—Josef Hofmann, Ernest Schelling, and a Host of Fiddlers Play

Amsterdam.—The Wagner Society has performed Jean Baptiste Lully's long forgotten opera, Acis et Galatée, revised and adapted for modern instruments by Pierre Monteaux. The recovery of this rare jewel, buried since 1686, is an event of real importance to the musical world. It restores to modern fame a much neglected master who was king of his calling during an illustrious epoch in musical art. The manuscript of the score which has served as a basis for the revival, is the property of Henri Prunières; its revision was necessary because some of the prescribed instruments are obsolete. Monteux' efforts in retaining the original tonal quality as far as possible have resulted in a delicately fine scoring such as Lully himself would have desired.

The plot is a simple affair concerning the love of Acis, a shepherd, for the nymph Galatée. The sole suspense is caused by the unwelcome advances of the giant Polyphème who disappears in the end of course, leaving this happy pair to be united. Several other loving couples and a small chorus of shepherdesses with their swains, whose entrance to the playing of flutes in the first act is particularly lovely, serve to create a pastorale of stately beauty, soothing in its appeal rather than exciting.

Renée Malé as Galatée and Frederic Bordon as Polyphème were outstanding for their vocal excellence while the other members of the cast gave entire satisfaction. The costumes and scenery designed by André Boll were in the spirit of Louis XIV's time and the view of the actors wandering through a rocky and forbidding landscape in rich satins and extravagant ostrich feathers, was an amusing change from the modern rage for rational realism. A well-trained ballet under the leadership of Mme. Yvonne Georgi added greatly to a quaint and decorative spectacle. All honors are due to Monteux, not only for the scoring but also for his masterful conducting.

Ravel Opera Shares Bill

By way of contrast the bill included Ravel's one-act opera L'Heure Espagnole and it was played, sung and acted to perfection. Renée Malé as Concepcion, the volatile wife, René Herent as Torquemada, the phlegmatic husband, Paul Cubanel and Louis Arnoult as the lovers, and Frederic Bordon as Ramiro, the mule driver with sex appeal, were all delightful.

Josef Hofmann Delights

Josef Hofmann's recital was the most important concert event of recent weeks and he astonished and delighted his hearers with a mighty program—Brahms' Handel Variations followed by Beethoven's sonata op. 101, Chopin's B flat minor sonata and items by Debussy and Liadoff, with Godowsky's paraphrase on Strauss' Fledermaus as climax.

New Works by Tailleferre and Schelling

Pierre Monteux has conducted twice at the Concertgebouw during November, and besides presenting works by Debussy, Ravel, Schumann, Schubert and Strauss, came with a new work by his countrywoman, Germaine Tailleferre. This Overture to an Opera Buffa was a colorful bit of writing, well-knit in structure and amusing in character.

We also heard Carl van Leeuwen Broomkamp play Julius Röntgen's cello concerto in first-class style and that superior composer-pianist, Ernest Schelling, in his Impressions from an Artist's Life.

Fiddlers Four

It has fairly rained violinists of late, and first must be mentioned Nathan Milstein, whose playing of the Tschaikowsky concerto (Clemens Krauss conducting) was the melancholy, passionate and brilliant thing one longed to hear. Then there was little Wim Noske, a youngster of fourteen and small for his years (which counts with the public), who gave us Mendelssohn's concerto at a popular performance also under Krauss. This boy, a pupil of Oskar Back, shows tremendous gifts as well as schooling and promises big things.

Vasa Prihoda, Czech fiddler, gave a recital and re-convinced us of his supreme technical and musical qualities. He stands out among his colleagues for an entirely original but throughly consistent mental attitude towards every single thing he plays. And Erna Rubinstein was heard in the large hall of the Concertgebouw and played a popular program—the first Bruch concerto, and smaller numbers by Goldmark, Tartini, Bloch and Hubay.

Eveleth van Geuns.

New Symphonic Series Arranged on NBC Network

A series of symphony concerts, sponsored by the Cadillac Motor Car Company and sent out over the NBC facilities, will be inaugurated tomorrow (December 17). Thirteen concerts are announced at this time. The conductors engaged for the series include Bruno Walter, Eugene Goossens, Eugene Ormandy, Artur Bodanzky, Fritz Reiner, Walter Damrosch, Sir Henry Wood, Nikolai Sokoloff, Artur Rodzinski, Vladimir Golschmann, Ossip Gabrilowitsch and Tullio Serafin. A soloist of prominence is to be heard at each concert. Among the instrumentalists are Jascha Heifetz, Yehudi Menuhin, Efrem Zimbalist, Josef Hofmann, José Iturbi and Vladimir Horowitz. The vocalists include Rosa Ponselle, Lily Pons, Lucrezia Bori, Lotte Lehmann, Elisabeth Rethberg, Tito Schipa and Richard Bonelli. The Cadillac Symphony Orchestra has been especially organized for this series and is under the general direction of Nathaniel Shilkret.

Mr. Walter is conducting tomorrow's concert, with Heifetz as soloist.

Recent Engagements of Margaret Roberts

Margaret Roberts, soprano, presented a group of Negro spirituals arranged by H. T. Burleigh at the Wednesday Morning Musicale of the Rubinstein Club at the Waldorf-Astoria, New York, on November 22. The next day Miss Roberts was guest artist for the Manhattan chapter of the Daughters of the American Revolution at the National Society of Colonial Dames Club House.

Marion Kerby Elected to Association

Marion Kerby, contralto and specialist in programs of Negro and mountain folklore, has been elected a member of the Beethoven Association of New York.

Music Notes From Coast to Coast

AKRON, OHIO.—The winter music season in Akron was formally opened with the appearance of Fritz Kreisler, violinist, at Akron Armory on November 21. A packed house greeted his return to Akron after an absence of many seasons. According to Carl Lamson, his accompanist, the audience in Akron was the largest on the present tour. Kreisler pleased his hearers by playing some of the numbers they have come to expect in all his concerts.

On November 22, the Friends of Music presented Thelma Merner, organist, in recital, assisted by Ruth Stein Musson, contralto. St. Paul's Episcopal Church and organ were used for an appropriate program made up of works by Bach and Dupré, three excerpts from the second organ symphony by Widor, and a number of shorter compositions. Ruth Stein Musson sang Father of Heaven from Judas Maccabaeus by Handel and an aria from Hora Novissima by Parker. Her lovely contralto voice is well suited to these numbers, which were a fine complement to the organ program.

A new venture and one worthy of mention is the Falls Symphony Orchestra of Cuyahoga Falls, O., directed by Arpad Kurinsky. This group gave its first program on November 24. To play a Brahms symphony is a pretentious effort for a new group, yet despite a lack of smoothness in the performance, a great deal of good cannot but come from a serious effort. K. S. L.

ANNISTON, ALA.—Carrie McClure Knox has returned from Houston, Tex., where she won new successes in her art when she took the part of Merete Beyer in The Witch, given in the Houston Repertory Theatre. Miss Knox gave evidence of her years of study of music and drama. Anne Pedersdotter, taken by the Houston artist Virgila Chew, was acted with artistic sincerity. Donald Marye, whose name was once linked with the music and art life of Anniston by virtue of his work in these lines, has accepted the position of director of the Houston Repertory Theatre. He presided at the organ in the last act of The Witch. Those singing in the Cathedral Choir were Margaret Bonner, Virgie May Hepler, Nell Wright, Rosalie Mitchell, Christine Flanagan, Billie Ayres Simmons, Edna Barrett, Zelda Keeper, Bess Hill, Richard Putney, Howard Westmoreland, Lester Voss, Forrest Allcorn, N. J. Simmons, Otis Hale, Billy Goyen and Dick Lowry. K. B. M.

COLUMBUS, O.—For the third time within the past year, the Wiener Saengerknaben have appeared successfully before a Columbus audience. Their recent concert took place in Memorial Hall on November 21. It was, however, a different section of the famous old Vienna organization which came to us this time and the musical director was Hans V. Urbanek instead of Herr Gruber. This was a Civic Music concert.

Jascha Heifetz, whose concert was in charge of the Women's Music Club, played to that enormous membership on November 24. His program contained many items which were locally novel and there was much enthusiasm displayed by the audience.

The Don Cossacks, directed by capable and manneristic Serge Jaroff, were a huge success in both afternoon and evening concerts at Mees Hall, Bexley, where the Capital University Concert Series runs every season.

The Columbus Symphony Orchestra, directed by Earl Hopkins through the first decade of its existence, made a good showing in its first concert of the season. The orchestral part of the program was wisely chosen and played with well-rehearsed smoothness. The orchestra had the assistance of the King Avenue M. E. Church Choir, in charge of Herbert Huffman, whose baton held both singers and orchestra together with musicianly assurance. Roswitha Cranston Smith was vocal soloist in the Brahms German Requiem which the choir gave. She was warmly received. H. G. D.

GRAND RAPIDS, MICH.—Two excellent musical offerings have been presented in the course sponsored by East Congregational Church and given in the Civic Auditorium. The first was a recital by John Charles Thomas, baritone, assisted by Carroll Hollister, pianist, which was enthusiastically received by the audience. The second was a splendid violin recital by Mischa Elman, with artistic accompaniments by Raymond Bauman, which also met with great favor.

The Grand Rapids Symphony Orchestra (Karl Wecker, conductor) played its second concert of the season in the Civic Auditorium. It was a most successful one, showing decided musical growth. The soloist, Chester J. Berger, local pianist, gave a fine reading of Saint Saëns' concerto No. 2 in G minor. Mr. Berger is head of the Berger School of Music.

Several local musicians coöperated in producing Society News, a comedy with music, at the Ladies' Literary Club House. Much of the music was composed by Louis Cooper Spindle, with a few numbers by Kathryn Strong Gutekunst and Mrs. John G. Emery. Musicians who assisted in the production were Mildred Freeman Gray and Mrs. Karl W. Dingeman, sopranos; Dorothy Marsman and Mrs. Loren J. Staples, contraltos; Sidney Straight, tenor; Verdier Joslin, violinist; Dorothy Pelck McGraw, accompanist.

Mozelle Bennett Sawyer, violinist, accompanied by Henry Barnett, offered a program for the Grand Rapids Music Teachers' Association in the St. Cecilia.

The Little Symphony Orchestra (Albin Preusse, conductor) presented its first concert of the season at First M. E. Church. Eugene Andrezejewski, violinist, was the soloist.

Mrs. A. D. Fraser, soprano of Detroit, Mrs. Loren Staples, contralto, and Dorothy Pelck McGraw, pianist, were the participants in a St. Cecilia program arranged by Mrs. J. W. Putnam. Sara Weinberg of Detroit accompanied Mrs. Fraser.

A morning program was given by the following Lansing musicians: Mrs. Grace Inmen Morford, president of Lansing Matinee Musicale; Helen Roberts Scholl and Louis Freyhofer, pianist; Helen Dodge Stack, soprano; Beatrice Brody, contralto; Frances Ayres and Edla Lutzhoff Stone, violinists; Ben Bernstein, viola; Zona Eberle Marshall, cello; Archie Black, accompanist. Chairman of the day was Mrs. Charles MacDonald, and hostesses were Mrs. Irving Orr and Mrs. Neal VerWys. H. B. R.

HOUSTON, TEX.—The Texas Music Teachers Association's twentieth meeting was held in Galveston, Tex., on December 1 and 2. The meeting was characterized by examples of true musicianship and plans to hold the place which the association has gained as one of the largest music associations in America. A motion made by Mrs. R. C. Morris, of Houston, and seconded by Lilleon Reese, of Austin, Tex., gave a vote of thanks to the president, Mrs. John Wesley Graham, of Houston, for her work in taking the opera, Aida, from Texas to Chicago, as a cultural gesture for Texas. Roxy Grove, of Waco, was elected president. Mrs. Graham, retiring president, automatically becomes a director. The next meeting will be in Lubbock, Tex.

The Houston Symphony Orchestra had its real test on December 11, when Marousia Mueller, of Fort Worth, played the second concerto in A major by Liszt. The pianist and the orchestra may both be acclaimed victors. Miss Mueller gave herself to the spirit of Liszt and the orchestra was efficiently handled by the conductor, Frank St. Leger. The performance was a fine example of sensitive artistry in conducting and playing. Other orchestral numbers were compositions of von Weber, Saint-Saëns and Berlioz.

On December 2 the Texas Graduate Nurses gave the Pageant of the History of Nursing, with pictorial effects, designed and directed by Walter Eldridge, and a cast of over 200. There were fifteen tableaux picturing the history of nursing, and each of these was accompanied by music showing how music will help to implant new hope, health and happiness in suffering mankind.

Paying a tribute to three arts, the Down Town Club, membered by professional women, had as speakers Mr. St. Leger, Cyril Delevanti, of the Little Theatre, and James Chillman, Jr., of the Art Museum. Each speaker asked for a better understanding of his branch of art. K. B. M.

MIAMI, FLA.—The University of Miami Conservatory presented Hannah Asher and Evelyn Plagman Jones in a two-piano recital on November 13 at Recital Hall. On November 20 Robert Kistler, violinist and a recent addition to the Conservatory faculty was heard in recital.

The Faculty Trio (Hannah Asher, pianist; Albert T. Foster, violinist; Walter Grossman, cellist) teachers in the Conservatory, assisted by Sara ReQua, contralto gave a concert in Recital Hall on November 27.

The Civic Music Association, sponsored by the Miami Music Club (of which Grace Murray is president), will again present artists. The drive was completed recently. The officers of the association are Alexander Orr, president, Eda Keary Liddle, first vice-president, Rubye Showers Baker, second vice-president, Mrs. Asher, third vice-president, Mrs. E. A. Molkentine, secretary, L. A. Oates, treasurer, Dale James, Bertha Foster and Grace Murray, directors. D. L. Cornetet, from the headquarters in Chicago, was in Miami for the week assisting with the campaign.

A two-piano recital was given on December 4 in Recital Hall by Mildred Greenberg and Ellouise King, pupils of Mrs. Asher at the University of Miami Conservatory. Miss Greenberg received her Bachelor of Music degree in June under Mrs. Asher and is an addition to the faculty of the preparatory school of the Conservatory in piano. A. F. W.

MONTREAL, CAN.—Le Secret de Polichinelle, musical comedy in three acts, libretto by Pierre Wolff and Henri Cain with music by Félix Fourdrain, was presented by La Société Canadienne d'Opérette during the week of November 13. Armand Gauthier, bass, acted and sang the rôle of the grandfather (Jouvenel) with understanding. As Marie, Marthe Lapointe revealed herself in good voice. Her playing had conviction, the vocal organ flexibility. The Henri Jouvenel of Roméo Jobin was satisfying both vocally and dramatically, although his tenor voice is limited in range. Jeanne Maubourg in the part of the grandmother (Mme. Jouvenel) and Charles Goulet (Trévoux), had many opportunities to amuse the large audiences with their antics. The latter, specially, acted with ease and finesse. The little Josée Forgues was in herself an attraction. This intelligent child assured the homogeneousness of the play. Her experience of the stage, already notable for such a tiny girl, earned her long and frequent applause. Others in the cast were Lucie Mitchell (Mme. de Santenay), Armande Lebrun (Mlle de Langeac), Jeanne Pierrat (Mme. de Langeac) and Georges Toupin (Le Gardien du Jardin). Albert Roberval conducted the orchestra and shared in the success. E. C. N. L.

NEWARK, N. J.—The Y. M.-Y. W. H. A Music Series for the 1933-34 season was launched on November 15 at Fuld Hall with a recital by the Russian Symphonic Choir under the direction of Basil Kibalchich. It was especially in the group of folk songs that the choir achieved to the greatest degree that diversity of tone coloring, and the orchestral effect so generally admired in Russian group singing. Throughout the evening the male section was in finer voice and proved more responsive to Mr. Kibalchich's demands than did the female choir.

The second concert of the Y. M. Y. W. H. A. Lyceum Series on November 19 presented Nahum Zemach of the Moscow Habima Art Theatre and of the New York stage; and Jennie Forman, soprano. Mr. Zemach was heard in dramatic readings from the more popular works for the Yiddish stage. Miss Forman, a former student of William Herman, and well known in New Jersey musical circles, sang three songs and the Blue Danube Waltz of Strauss.

Mordecai Bauman, baritone, and Adele Bliss, soprano, were presented in joint recital at the fourth concert of the Y. M.-Y. W. H. A. Pop Series on November 28. Mr. Bauman, holder of a Juilliard scholarship, was especially effective in a group of four Schubert Lieder. He is the possessor of a pleasant young voice and a prepossessing stage presence. Mme. Bliss' program was devoted to the more popular folk-songs of the Latin peoples. Hanna Melicov accompanied Mme. Bliss, and Anne Hoffman was at the piano for Mr. Bauman.

Babette Marks, pianist, a pupil of David Saperton and Carl Friedberg, made her début at Fuld Hall on December 6. In the three intermezzi and the Rhapsodie of Brahms' op. 119, the Rachmaninoff Polichinelle, a march by Prokofieff, and the Dohnanyi arrangement of Delibes' Naila waltz, Miss Marks showed herself the possessor of much technical skill.

The Paterson Y. M. H. A. opened its concert season on November 17 with a recital by the Russian Symphonic Choir under Basil Kibalchich. Five concerts are to be given in the series. The next will be on December 17, by the Aguilar Lute Quartet. Mischa Levitzki, pianist, will appear on January 9; Jacqueline Salomons, violinist, February 27, and Mario Valle, baritone, in March.

Robert Riotte and Otto Schlaaff gave a two-piano recital on November 21 in the Montclair High School. The program included works by Schumann, Rachmaninoff, Debussy and Zipoli.

The Newark Museum, on November 26, presented in the rotunda of its building the first of a series of free public concerts. The Motet Choir of Newark, conducted by Rodney Saylor, sang.

On November 30 the Ramsey Little Symphony Orchestra gave its second concert of the season (Antonia Levane, conductor). The Harrington Park Choral Society (Helen Ardelle, soloist) was heard in selections from Handel's Messiah.

The first concerts of the current season by the New Jersey Orchestra under Rene Pollain were held on December 4 and 5 at the Mount Hebron Junior High School in Montclair. Sophie Braslau appeared as soloist.

The Unity Trio (Alice McHolz, Rudolph Heinz and Hans Abrascha) presented a program of chamber music at the first meeting of the Chaminade Society of Hackensack on November 13.

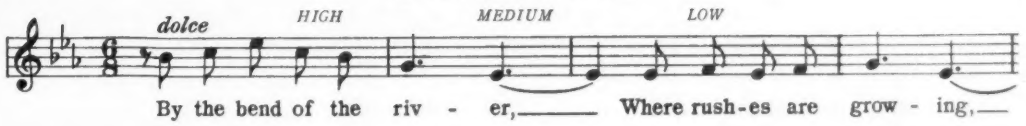
Under the auspices of the music department of the Leonia Woman's Club, there was offered at the Leonia High School on November 14 the first in a series of public concerts.

Mrs. W. A. Smith was hostess on December 7 at the annual musicale of the Nutley Branch of the American Association of University Women. Guest artists were Marie McGoey, contralto, Sibyl Winternitz, soprano, and Thomas Ball Couper, viola d'amore.

The Newark Diocesan Institute of Sacred Music, which opened last month under the

(Continued on page 23)

BY THE BEND OF THE RIVER

By CLARA EDWARDS

LANNY ROSS

Featured by

LANNY ROSS

at the Paramount Theatre, New York, in the Showboat Review

CLARA EDWARDS

Other Well-Known Songs by Clara Edwards

Awake, Beloved!
A Benediction
The Day's Begun
The Fisher's Widow
Gipsy Life
Sometimes at Close of Day
When I Am Gone, Beloved
With the Wind and the Rain in Your Hair

G. SCHIRMER, INC.
NEW YORK

New Phonograph Recordings Recall Scenes at Sans-Souci

Six-Voice Fugue from Bach's Musical Offering on a Theme by Frederick the Great Played in Chamber Orchestra Arrangement Under Direction of Edwin Fischer—Monarch's Flute Used by Performer for Polydor Recording of Royal Works—A Haydn Symphony

By RICHARD GILBERT

Bach's historic visit to Potsdam, and the extreme cordiality of the reception tendered him by Frederick the Great, marks a highlight in every account of the immortal cantor's career. The excitement caused by his arrival at the palace, the dispersion of a concert in progress at the time, the flurry of the musical monarch as Bach was led from one Silbermann pianoforte and organ to another for the purpose of testing them and regaling his listeners with elaborate improvisations on themes suggested and original; the astonishment of king, courtiers and musicians at the prodigious skill of this Leipsic organist—all this forms one of the most familiar episodes in Bach's personal history. Well-known, too, is the incident of Bach's improvisation of a series of fugues on a theme given by Frederick. The royal flutist was left in no doubt as to the veracity of the reports concerning Bach's marvelous powers of fugue writing. Open-mouthed astonishment, chroniclers relate, spread from periwig to scarf of everyone gathered at Sans-Souci that May evening in 1746.

Sometime after Bach's visit with his son (Karl Philipp Emanuel served as Frederick's *kapellmeister*) he presented his erstwhile host with a packet worthy of royal hospitality; a series of works composed around Frederick's thematic invention, known as the Musikalisches Opfer and often bracketed with the Kunst der Fuge.

Bach Specialist Directs Own Arrangements

This collection of fugues, canons and other examples of artistic forms is seldom given public performance. The German proponent of Bach's clavier works, Edwin Fischer,[1] arranged the Ricercare for six voices from this Musical Offering for string orchestra in 1930. The abstract style of this work, it has been pointed out, does not suggest necessary association with any special instrument or combination of instruments, hence the purist will not infer that the adapter has taken any great liberties. Fischer directs the fugue's recording by a chamber orchestra on His Master's Voice disc No. DB4419, currently available from the importers. Probably not the most impressive or moving instrumental piece of Bach to be found on discs, this recording, nevertheless, discloses a generous quantity of lofty feeling and richly resourceful technic. It is the opinion of most Bach authorities that the score sent to Potsdam reproduced faithfully the original improvisation. If this is so, then this disc is a valuable document of the sort of musical texture Bach could weave at an instant's notice.

The unadorned theme, beginning the fugue's quiet deferential introduction, has dignity and poise. There is a peculiar aura of humility in the manner in which the fugue gets under way. That this, as well as the sober feeling throughout, reflects Bach's respect for royalty seems entirely plausible. The piece is conspicuous, however, for its warm, broad flow of melody and rich tonal modulation. The form is strict; but the voices do not crowd each other with overlapping vehemence, as in some of Bach's more monumental and expressive fugues; and the mood is generally passive, with the building up of the various episodes accompanied by gradual *crescendi*. The treatment of the subject and fragments evolved from it prescribe no extended development. Because of this, the Ricercare presents little difficulty in form discernment, and the thickness of the general fabric often provides an homophonous illusion.

The splendid playing of Fischer's ensemble is notable—its clear-cut attack and consistently true intonation result only from expert individual musicianship and thoroughly rehearsed spontaneity. This virtuosity is propitiated by unusual brightness of reproduction allowing for realistically warm string tone. Dynamic subtleties evoke effective climaxes. This disc is warmly recommended to all Bach connoisseurs.

The Nazis and Frederick's Flute

Is it a coincidence that the publication of Bach's homage to Frederick the Great comes at the same time as the release of another German disc featuring two compositions for flute and string orchestra emanating from this royal source? One wonders if this attention to a national hero is a phonographic swing into step with Nazi aspirations to engender a renascence of authentic Teutonic music. It seems altogether likely that Berlin studios are making a bid for Swastika favors—what with Polydor's recent set of Pfitzner Das Herz and Palestrina discs and a projected release of some Arabella (Richard Strauss) records. However, regardless of what cultural significance the music of Frederick the Great may have, the following recordings bring to audible life a familiar picture of musical evenings at Sans-Souci. And that is a quaint experience.

Before Boehm

Polydor disc No. 27290 presents Solo per il Flauto, No. 122 (this is No. 17 in the Breitkopf and Härtel catalogue) and Flötenkonzert No. 2, both by His Majesty, the pupil of Quantz. Furthermore, in behalf of authenticity, the pieces are played on a flute of Frederick by Georg Müller who, it appears from the label, has found it necessary to tinker with the original scores. Strings of the Berlin State Opera Orchestra are conducted by Alois Melichar and Prof. Otto Becker presides at the cembalo. It will be noted that there are no surnames of doubtful blood among the above.

Either Quantz was a poor flute-maker or Müller has a mediocre talent for the archaic model—distinguished playing is not obvious here. The tone is generally thin, occasionally downright parched. We are inclined to excuse Quantz. He built a large number of flutes for Frederick and was considered the greatest performer of the eighteenth century. Herr Müller must have had a score or more of these from which to select; they are the property of the State and are to be seen at the New Palace, in the music room at Potsdam and in the Hohenzollern Museum. The old embouchure and the strange fingering and disposition of the keys may be blamed for the ordinary performance.

Frederick's music has an agreeable rococo charm. Written in the style of the time, these pieces lack personality; although, technically, they display melodic skill and aptitude for the instrument. The king was a "veritable virtuoso." He found time to write 121 sonatas for his instrument as well as a number of concerti and miscellaneous pieces. Quantz and Frederick did more to popularize the flute than any two men that ever lived, historians claim.

The recording is good, and this odd record belongs in the archives of music schools and colleges and should be a valuable adjunct to the teaching of musical history. Players of the flute will find it of interest.

Haydn at Oxford

In the recent Victor list there is to be found a symphony in G major, op. 66, No. 2, of Haydn, played by the London Symphony Orchestra conducted by Hans Weisbach (Musical Masterpiece set No. M-139). This excellent recording is a companion piece of the symphony in C major; played by the same conductor and orchestra, published last year by Victor as set No. M-140.

The G major symphony was performed during the ceremonies at Oxford in 1792 when the degree of Mus. D. was conferred upon its composer. Typical of Haydn's pleasant felicities, the work receives a thoroughly effective interpretation here.

A graceful waltz from Richard Strauss' opera, Intermezzo, is tossed off with finesse and polish by the fine-toned and superbly drilled Vienna Philharmonic Orchestra, under the direction of Karl Alwin (No. 11430). While this piece is not up to Strauss' Rosenkavalier standard, it is, nevertheless, a verveful and melodious fragment. It is doubtful if this playing could be improved upon. The reproduction is splendid.

More About the Contemporary Composer and the Phonograph

Following closely on the heels of our article, The Contemporary Composer and the Phonographic Art (see Musical Courier, November 25, 1933) comes the announcement of the formation of a new organization to be called New Music Quarterly Recordings. This society is affiliated with New Music, a San Francisco periodical which publishes new American works every three months, and the International Record Collectors' Club.

This new society plans to publish phonograph recordings of contemporary music every three months, which will be issued to subscribers at an annual rate of five dollars for four records. The first number to be released next January will be an andante for string quartet by Ruth Crawford, played by the New World Quartet. Works by Carl Ruggles, Adolf Weiss, Walter Piston, Charles Ives, Henry Cowell, Carlos Chavez and Wallingford Riegger are in preparation for later recordings in this series.

The organization will have its office in New York. The executive committee includes Henry Cowell, editor; Martha Beck, treasurer; John Becker, Ruth Crawford, Wallingford Riegger and Mrs. E. F. Walton. Additional information may be obtained by addressing the phonograph editor of the Mucial Courier.

[1] This pianist has been engaged by the German branch of His Master's Voice for the recording of both books of preludes and fugues under the auspices of a Wohltemperirtes Clavier Society.

Marion Kerby, Singing Actress and Specialist of Negro Folklore

Marion Kerby, "singing actress," returned this fall from tours in Holland and England and has begun her American engagements. Miss Kerby's work in the concert field developed from the days when she specialized in Negro dialect parts on the

Photo by White Studio.
MARION KERBY

legitimate stage. She became interested in the folklore of the American Negro and took up extensive research in this direction. She spent months on the Stovall Plantation on the Mississippi Delta collecting songs and stories from the old Negroes there. To this she has added folk-songs from other parts of the country. Miss Kerby then assembled this material for recital work, with the purpose of presenting the characteristic music of the Negro and mountain folk in a way to interest the general public.

Miss Kerby's accompanist is Hamilton Forrest, Chicago composer-pianist, who has made the arrangements of all the songs Miss Kerby uses. Mr. Forrest first attracted attention as a composer when Mary Garden sang the title rôle of his opera Camille, performed by the Chicago Civic Opera Company in 1931. More recently Mr. Forrest made the musical setting for the pageant Wings of a Century at the Chicago World's Fair.

This fall's schedule for Miss Kerby and Mr. Forrest has already included appearances in South Bend, Ind.; Philadelphia; Tuxedo, N. Y.; Wellesley, Mass., and two in New York City. Soon to follow are engagements in Boston (two), Andover, Haverhill and Lowell, Mass.; Meadville and Beaver Falls, Pa., Geneva College and the State College at Clarion, Pa. Early in February Miss Kerby will start for the Pacific Coast to fulfill reëngagements in San Francisco and Los Angeles. Her manager is Anita Davis-Chase of Boston.

Virginia, Minn., Hears Ralph Leopold

Ralph Leopold, pianist, was assisting artist with the Virginia Municipal Band, Virginia, Minn., on December 3. He played the chorale prelude from the Easter Cantata (Bach-Rummel), two Chopin pieces, Leschetizky's Etude Heroique, By the Sea (Arensky), Malagueña (Lecuona), Scriabin's nocturne for the left hand, and his own arrangement of Wagner's Ride of the Valkyries. Vernon Malone is conductor of the Virginia Municipal Band.

Gleaves-Ziegler Nuptials

Suzanne Ziegler, daughter of Edward Ziegler, assistant general manager of the Metropolitan Opera Association, was married to Charles Lucian Gleaves in St. John's Church, Elizabeth, N. J., on December 6. Mr. Gleaves, the son of Mrs. Taylor Gleaves of Lynchburg, Va., and the late Mr. Gleaves, is with the law firm of Cabell, Ignatius & Lown of New York City. The bride is an associate editor of Harper's Bazaar and formerly was connected with Vanity Fair.

NEW VICTOR RELEASES

MUSICAL MASTERPIECE SERIES

QUARTET IN B FLAT MAJOR (opus 130), by Beethoven. Played by the Budapest String Quartet on four 12-inch double-faced Victor Records, Nos. 11409-11412 . . . and in automatic sequence Nos. 11413-11416. In album M-157 with booklet. List price, $6.50.

The peerless art of the Budapest String Quartet is heard advantageously in this composition, one of the last quartets by the master. The scampering *Presto* and the lovely *Cavatina* will make an instant bid for your favor.

SCHERZI by Chopin. Played by Arthur Rubinstein on four 12-inch Victor Records Nos. 7855-7858 . . . and in automatic sequence Nos. 7859-7862. In album M-189 with booklet. List price, $8.00.

Arthur Rubinstein, himself a Pole, has recorded the four *Scherzi* of his fellow countryman, Chopin, in a manner that leaves nothing to be desired. Here are these four beautiful piano pieces, conveniently grouped in an album set to cater to your musical moods.

PRINCESS IDA by Gilbert and Sullivan. Performed by the D'Oyly Carte Opera Company on ten 12-inch double-faced Victor Records, Nos. 11596-11605 . . . and in automatic sequence 11606-11615. In album C-20 with libretto. List price, $15.00

The subtle humor and rhythmic melodies of Gilbert and Sullivan never fail to afford the most delightful entertainment. And when the D'Oyly Carte Opera Company, with Rupert D'Oyly Carte directing, records a performance, you may be assured of a reproduction that is traditional and authoritative. You will enjoy each and every record in this album set.

RED SEAL RECORDS

DIE MAINACHT (Brahms) and
1. SELIGKEIT 2. RASTLOSE LIEBE (both by Schubert). Sung with piano accompaniment by Ria Ginster on Victor Record No. 7821. List price, $2.00.

CREDO (Gretchaninoff) and
THE CREED (Archangelsky). Sung by Feodor Chaliapin with chorus and organ accompaniment on Victor Record No. 7715. List price, $2.00.

LE PAS D'ACIER (Prokofieff). Played by Albert Coates and the London Symphony Orchestra on Victor Records Nos. 11446 and 11447. List price, $1.50 each.

BRANDENBURG CONCERTO NO. 5 IN D MAJOR (Bach). Played by Cortot, Thibaud, and Cortet with Normal School Chamber Orchestra of Paris, on Victor Records Nos. 7863 and 7864. List price $2.00 each.

SHEILA (Kellogg) and
MATTINATA (Teschemacher, Leoncavallo). Sung with piano accompaniment by John Charles Thomas on Victor Record No. 1632. List price, $1.50.

CHIMENE (Sacchini) and
DIVERTISSEMENT (Mouret)

1. PAVANE 2. GALLIARD (Byrd)
CHACONNE (Purcell). Played by the American Society of Ancient Instruments, Ben Stad, director, on Victor Records Nos. 1635 and 7873. List price $1.50 and $2.00 respectively.

RCA VICTOR COMPANY, INC.
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Mefistofele Returns to List Of Hippodrome Productions

Boito Work Sung in Closing Period of Series, Which Will Be Suspended After December 18

The fall series of the Chicago Opera Company at the Hippodrome, New York, entered upon its final stage during the week of December 4. An announcement issued by the company stated that the series would be temporarily suspended after the performance of December 18. The sole unusual item in the week's productions was a staging of Boito's Mefistofele on December 7. Other works heard during the period were Cavalleria and Pagliacci, Faust, Samson and Delilah, Norma, Barber of Seville, Traviata and Rigoletto.

DOUBLE BILL

The popular double bill, Cavalleria Rusticana and Pagliacci, attracted a large audience on Monday evening, when it was given under the auspices of The Followers, a group contributing to medical care for crippled children in public schools. In the former opera Franco Tafuro, in good voice, was the Turiddu, with Giuseppina Paterno a highly competent Santuzza. Dorothy Bacon, Edgar McLaughlin and Alice Haeseler sang the other rôles. Edith Alexander was the appealing Nedda in Pagliacci, in which the male parts were sung by Giuseppe Radaelli, Ettore Nava, Enrico Molina and Costante Sorvino. Alberto Baccolini conducted the orchestra for both operas.

FAUST

Gounod's Faust was performed by the Chicago Opera Company on Tuesday. Lawrence Power, in the title rôle, sang the part admirably, producing the high notes with marked ease. Histrionically, he displayed skill in his portrayal of Faust. Lucy Monroe, as Marguerite, acted her part well and was in exceptionally good voice. Nino Ruisi interpreted the part of Mephistopheles with noticeable realism and effectiveness. In the fourth act he was called upon to repeat the Serenade de Mephistopheles. The other members of the cast were Georgia Standing as Siebel, Giuseppe Interrante as Valentine, and Eugenio Prosperoni as Wagner. The conductor was Giuseppe Bamboschek.

SAMSON AND DELILAH

A well patronized performance of Samson and Delilah was given at the New York Hippodrome for the benefit of the Jewish Convalescent Home. Marie Powers impersonated Delilah and Pasquale Ferrara was Samson. Nino Ruisi as the Hebrew, Ettore Nava as the High Priest and Luigi Dalle Molle as Abimelech completed the cast. Miss Powers, especially, demonstrated her vocal vitality throughout, not merely relying on the famous aria for her success.

MEFISTOFELE

Boito's Mefistofele was sung for the second time by the Hippodrome forces on Thursday evening. This is a work which imposes particular demands on the scenic department, the stage manager and the chorus master. The problems of *mise-en-scène* were undertaken with earnestness under the direction of Theodore Reisig. If they were not all surmounted, several of the episodes fared moderately well, especially the Brocken scene, which was necessarily given with rather restricted forces.

Musically, the performance was uneven. The chorus sang much of the prologue with stirring effect, but the orchestral performance was lacking in smoothness, and the lighting of this episode was tentative and feeble. The dramatic title rôle was portrayed with creditable vocal style by Nino Ruisi, who revealed unsuspected vitality in his malevolent air, Son lo spirito, in Act. I. Annunciata Garrotto as Margherita and Franco Tafuro as Faust gave warm-toned vocalism to their duets in the garden scene and the prison. The latter in particular scored also with his soli, Dai campi and Giunto sul passo estremo. Because the performance extended to unwonted length, it was decided to omit the Grecian scene.

Alice Haeseler as Marta, and Costante Sorvino as Wagner, completed the cast. The conducting of Alberto Baccolini was responsible for some moments of effective sonority and power. A small group of anonymous dancers gave well-intentioned efforts to the scenes in the Brocken, and before the city gate.

NORMA

Norma was given its final hearing at the Hippodrome on Friday evening. The cast was the same as before, including Anna Leskaya, Bruna Castagna, Giuseppe Radaelli and Nino Ruisi, with Alberto Baccolini conducting.

BARBER OF SEVILLE

Miguel Sandoval conducted a performance of Rossini's Barber of Serville on Saturday afternoon, with a cast including Lawrence Power (Count Almaviva), Panfilo Testamala (Dr. Bartolo), Nino Ruisi (Don Basilio), Rocco Pandiscio (Figaro), Leta May (Rosina) and Alice Haeseler (Berta). This assignment of characters was a happy one, and a tuneful and vivacious projection of the operatic comedy was the result.

LA TRAVIATA

Santa Biondo sang Violetta, achieving the brilliant coloratura passages with excellent effect, at the second last hearing of the present season of La Traviata. Franco Tafuro was a first-rate Alfredo, with ringing high notes of beautiful quality, and Giuseppe Interrante sang Germont with full-voiced utterance. Alice Haeseler, Maria Zerboni, Eugenio Prosperini, Costante Sorvino and Luigi Molle filled out a cast which formed an unusual ensemble. Giuseppe Bamboschek conducted, and the large Saturday night audience appreciated everything.

RIGOLETTO

Rigoletto, on Sunday evening, introduced a new Gilda in Rosario de Orellano, a Cuban singer, possessed of attractive stagé presence. Vocally, she achieved many of the coloratura passages of her rôle with success, though there was an occasional trace of constriction in her tone. Rocco Pandiscio, a new Rigoletto, gave a creditable portrayal of this difficult part, scoring with breadth of voice and dramatic portrayal. Lawrence Power as the Duke won much popular favor from a large audience, especially in La Donna è mobile, which was repeated in part. Bruna Castagna was a distinguished Maddalena. The others in the cast were Nino Ruisi as Sparafucile, Alice Haeseler as Giovanna, and Eugenio Ruffo as Monterone. Mr. Baccolini conducted.

Music Notes From Coast to Coast

(*Continued from page 21*)

patronage of Bishop Thomas J. Walsh, with sessions at St. Patrick's Cathedral Hall, has launched a program of study of the Gregorian chant and other liturgical music under the direction of Nicola A Montani, Joseph A. Murphy and Sister Carolina Ionata, B. M. M. S.-W.

SALT LAKE CITY, UTAH.—The choir seats of the Mormon Tabernacle are being changed around to add to the comfort and convenience of the members, and to increase the effectiveness of the organization. The work involves much labor, as the entire platform will be remodeled. The Tabernacle was constructed sixty-six years ago under the direction of Brigham Young, Mormon leader and first governor of Utah.

Four members of the chorus of the Salt Lake Oratorio Society have been elected to membership on the governing board of the organization. They are Dr. D. E. Smith, W. J. Thomas, Lisle Bradford and Mrs. Edna Evans Johnson. Their election was made possible by the new policy which permits the chorus to have a part in the management of the society. Rehearsals are being held regularly and Prof. Southwick, conductor, states that the performance will be either on December 31 or January 1.

Inmates of the Utah Prison, which is in Salt Lake City, are to be given the opportunity to study music under competent teachers furnished by the State.

Donald Swan, president of the Glee Club of the University of Utah for the past year, has been appointed manager of the music department of the institution.

Nina Morgana, soprano of the Metropolitan Opera Company, will appear in Ogden, Utah's second largest city, in concert before these lines appear in print, according to the schedule of the Ogden Community Concerts Association, which is sponsoring her appearance. The Civic Music Association of Salt Lake City is presenting a number of artists this winter, including José Iturbi, Spanish pianist. F. L. W. B.

SAN DIEGO, CAL.—The Lily Pons recital on November 10 being cancelled owing to the singer's illness, Nelson Eddy, scheduled for the second event on the Amphion Artist Course, was substituted. The baritone confirmed last year's impression. Perfect vocal command and rare dramatic gifts, combined with a conscientious regard for concert limitations, give this artist a high place among recitalists. Among his English songs, particularly enjoyed was Journey's End, by Sidney King Russell. Theodore Paxon was at the piano.

The Los Angeles Philharmonic Orchestra (Dr. Otto Klemperer, conductor) opened its San Diego season on November 23 with a program including the Egmont Overture (Beethoven), scherzo from Queen Mab (Berlioz), the Siegfried Idyll (Wagner), prelude to Die Meistersinger (Wagner) and symphony No. 5 in C minor (Beethoven). The new conductor's appearance was a veritable triumph of musicianship and personality, and the orchestra as always was a delight.

The Treble Clef Glee Club, of the San Diego State College (Deborah Smith, director) appeared on November 20 with Leonora Stubbs Jenkins, violinist, and Wallace Ramsay and John Tyers, vocalists, as soloists. Both soloists and chorus pleased with their intelligent presentation of a varied and attractive program. The Treble Clef Quartet (Beatrice Schnug, Leonore Dresser, Betty Kratz and Lois Franklin) were also heard, the four voices harmonizing exceptionally well and their numbers being skillfully handled. Rena Case assisted as student conductor.

On November 23 the Student Concert Guild presented John Tyers, baritone, David Marrs, pianist, Marjo Koch and Irene Silver, flutists, and Lois Franklin and Charles Shatto, accompanists. Mr. Tyers, from the studio of Louis Bangert, exhibited good voice control and genuine dramatic sense. The voice is a baritone of warmth and color. He offered among other numbers, two songs by San Diego composers, Little Billee by Constance Herreshoff, and Drums of the Sea by Alice Barnett. The young flutists were heard to advantage and Mr. Marrs brought technic and artistry to his playing of the Sonata Eroica by MacDowell. H. B.

WHITE PLAINS, N. Y.—The Sunday evening free series sponsored by the Westchester County Recreation Committee continued through November with the following programs: November 12, Y. M. C. A. Glee Club (Henry Ebeling, director); Josephine Hilt, soprano; Millort Vernick, violinist; Henry Ebeling, tenor; Mrs. Milton Jones and Evelyn Gilmore, accompanists. November 19, The White Plains Symphony Orchestra (Louis Greene, conductor); Rita Harmon, pianist, and Elizabeth Meyer (daughter of Mr. and Mrs. Eugene Meyer), violinist. November 26, Glee Club of the American Legion Auxiliary (Mrs. Frederick Barnes, conductor); Cecelia Ferrer, soprano; Clara Scranton Studwell, composer-pianist, and Florence Daugherty, accompanist. The large attendance at these concerts supports the idea of Mrs. Kate Wasserscheid (in charge of the concerts) that they should appeal musically to as many and varied groups in Westchester as possible.

The free dance recitals in the Little Theatre have also been well attended. On November 15 Jerome Andrews and Catherine Marcus gave an excellent program, with Addi Prohaska at the piano and Winifred Widener, percussion. The Lynosson Ensemble, composed of Kay Linaker, dancer, Mary Allison, pianist, and Roderic Cross, baritone, gave a program on December 3 of solo and ensemble groups.

Even the stage of the Little Theatre was filled with extra seats for the recital put on by the Westchester School of Nursing on November 17. Donato Colafemina, tenor, was the soloist, assisted by Ann Berger, violinist, and Mildred Muscanto, pianist.

Mrs. Julian Olney brought the San Carlo Opera Company to the County Center on December 2. The cast included Thalia Sabanieeva, Leon Rothier, Dimitri Onofrei, Claudio Frigerio and others, with Carlo Peroni conducting. A fairly large audience attended.

The Hall Johnson Choir, heard in Mrs. Julian Olney's series two years ago, drew an almost capacity crowd to the County Center on December 8.

The White Plains Choral and Symphonic Society (Carolina Beeson Fry and Louis Greene, directors) gave an enjoyable joint program before a large audience at the Eastview Auditorium on December 5. Both orchestra and chorus have made great strides in their work since last year. E. H.

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Couperin Bicentenary Marked in Active Paris Music Week

(*Continued from page 5*)

above the word is used somewhat retrospectively) has restored Le Juif Polonais, an Alsation popular tale, in three acts and six scenes after Erckmann-Chatrian, poem by Henri Cain and Gheusi, music by Camille Erlanger. The work, as a drama, is also being done at the Comedie-Francaise. The drama dates from 1869, the opera from 1900. An opera on the same subject composed, by Carl Weiss, was given in Prague in 1901. A drama of remorse, the score is full of strong dramatic contrasts. It gave evident pleasure to the audience. The staging is good—for the Opéra-Comique—and great pains have been taken to make the whole thing as effective as possible. One of these pains was a judicious pruning knife that removed passages which the hurry-up public of today might have found a bit tiresome. Paul Bastide conducted, and among the principal participants were Claude-Got (Aubergiste), Mlle. Gaudel (the young heroine), M. Claudel (Christian), Felix Vieuille (Walter), Mlle. Lecouvreur (Catherine), M. Pujol (Dr. Nickel), Dupont (Polonais), Tubiana (President) and Liven (Songeur).

FROM TEMPLE TO ETHER

Maurice Martenot has now perfected an ether-wave quartet. Where he used to find only melody, he now discovers chamber music harmony, and the vast audience that attended his demonstration the other evening was simply enchanted. I shall make no attempt to describe his instruments (the technical information necessary thereto has not been forthcoming), or to make a stab at the impossible, namely, describing tone. The only way to learn how an olive tastes is to bite into one, and the same rule applies here. And once you have heard this tone, you will agree that it is lovely, expressive, unlimited in possibilities, etc. *ad infinitum*. The Ether Wave Quartet, consisting of Maurice Martenot, Ginette Martenot, Marguerite Dupays and Darius Cittanova, wafted a program of Buxtehude, Dal' Abaco, Lotti, Caix d'Herveloix, Ravel, Milhaud, Fauré and many others. Mady Humbert-Lavergne and Yves Tinayre, vocalists, assisted.

FROM ETHER TO STARS

At the Paris Opéra we have had the pleasure to hear a splendid Tannhäuser. M. Gaubert conducted. Maria Müller was an utterly enchanting Elisabeth—she has taken the town by storm. Lauritz Melchior was the hero, young, ardent, poetic. Josephine Wray was Venus; John Brownlee, a noble Wolfram.

With the Lamoureux Orchestra (Albert Wolff at the helm) Lotte Lehmann scored in songs by Weber and Brahms. With the Conservatory Orchestra, under Gaubert, Gerard Hekking gave an excellent reading of the Schumann cello concerto. With the Paris Symphony Orchestra, directed by M. de Abravanel, Marguerite Roesgen-Champion was the appreciated harpsichord soloist in the J-Ch. Bach concerto in G, and her own Aquarelles. At the "Concert Spirituel," organized by Mme. Octave Homberg and given in the Salle Pleyel, five works of Mozart were heard for the first time in Paris, presented by Elisabeth Schumann, F. Anspach, Ernst Lottorf, and an orchestra conducted by Felix Raugel. They are Inter Natos Mulierum, Sub Tuum Praesidium, Lacrymosa, Kyrie, and Litanies du Saint-Sacrament.

Simon Barer, Russian pianist, proved himself one of the best of the day, in his recital at the Salle Gaveau. The audience remained to cheer and cheer, encore and encore. The program comprised a difficult list of classical, romantic and modern composers. Barer has tremendous technic, and where he goes beyond most of his generation, is in his ideational continuity, the consistently beautiful quality of his tone, the purity of his musical thought. He touches the piano and the spiritual immediacy of music is proven.

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Studio Notes

ESTELLE LIEBLING

Artist pupils of Estelle Liebling are fulfilling or have fulfilled the following engagements: Rosemarie Brancato, coloratura soprano, will be the soloist on December 21 at the Plaza (New York) Musicale with Ossip Gabrilowitsch. Dorothy Miller, soprano, and Garfield Swift, baritone, have been appearing every Wednesday evening over Station WOR on a German program called "One-half hour of three-quarter time." This engagement began on November 22. Sydney Mann, coloratura soprano, has been engaged as the leading singer on the Cunard Line program which began on November 21 and continues every Tuesday evening over Station WJZ.

Miss Brancato, Helena Lanvin, contralto, and the Liebling Men's Quartet, known as the Manhattan Knights, also sang on the Cunard Line program over WJZ on November 28. William Cleary and John Dunbar, tenors, Mr. Swift, and Maurice Simmonds, basso, are the members of the quartet.

Mina Hager, soprano, has been engaged by Leo Reisman to make records for the air. Halene Eck, soprano, has been signed by the Shuberts for the prima donna rôle in Artists and Models. Beulah Blake and Elizabeth Kerr are also in the same production. Lucille Potter, coloratura soprano, is heard over Station WMCA on a sustaining program every Saturday afternoon.

The Liebling Girls' Trio, composed of Florence Leffert, Lois McLaughlin and Lillian Stewart, sang over Station WMCA on December 1 on the program called Screenland. Erica Downs, Rosalind Hutner and Lillian Loftman, sang at the Capitol Theatre for a fortnight, beginning November 23.

Nicholas Foran, baritone, has been engaged by the Fox Film Company for a singing part in its new film, Fox Movie-Tone Follies.

LA FORGE-BERÚMEN STUDIOS

Elizabeth Andres, contralto, Evelyn White, pianist, and Phil Evans, accompanist, presented the weekly La Forge-Berúmen musicale on November 29 over the Columbia network. Miss Andres is an experienced radio performer and her work always gives enjoyment. Her voice is limpid and she applies it with taste. Mr. Evans provided excellent accompaniments. Miss White, a pupil of Ernesto Berúmen, played two groups of soli with technical facility and musical feeling.

FRANCIS ROGERS

Floyd Worthington, baritone, appeared with the Charlotte Lund Opera Company at Town Hall, New York, on December 2 and will sing with this organization again on December 27. On Christmas Day he is to take part in a performance of The Messiah at the International Y.M.C.A. Mr. Worthington is soloist at St. Ignatius P. E. Church.

Gean Greenwell, bass, is appearing in recitals on musical appreciation courses in high schools. He is soloist at the Central Baptist Church. Margaret Preuss, mezzo-soprano, sings in the Christmas Oratorio at Bethlehem, Pa., on December 17. Helen Marshall, soprano, will be featured in a performance of The Messiah by the Choral Art Society, Port Chester, N. Y., on December 20; on December 29 and 30, she takes part in a production of Pinafore in Ridgefield Park, N. J.

Harold Boggess, baritone, is soloist at the Second Congregational Church, Greenwich, Conn. Mordecai Bauman, baritone, gives a recital before the Contemporary Club of Newark, N. J., on December 17. George Newton, bass, has opened a vocal studio in Indianapolis, Ind. May Agnes Gillias, soprano, has opened a studio for the teaching of singing, sight reading and theory of music in New Haven, Conn.

All are pupils of Francis Rogers.

HAROLD HENRY

Harold Henry held the first students' recital of the season at his New York studio on November 18, when Ramon Gonzalez was heard in works by Bach, Handel, Schubert, Debussy, and his teacher. He was assisted by Elizabeth Kalk, harpist, an artist pupil of Mildred Dilling.

On December 9 Helen Grebelsky played Grillen of Schumann; Lois Leimbach, Nachstück by Schumann and Papillons by Grieg; Clara Alder, Minstrels by Debussy; Esther Bernstein, Beethoven sonata op. 2, No. 1; Helen Meyer, Bach's Prelude and Fugue in D major and the first movement of Chopin's sonata in B flat minor; and Frank Youkstetter was heard in two Chopin études and the first movement of the Beethoven G major concerto, with Mr. Henry playing the orchestral parts, arranged for second piano. Mary Seiler, harpist, assisted, playing two groups of soli.

MAY STONE

Yvette Le Bray, mezzo-soprano and artist pupil of May Stone, gave a musical program on November 18 at the Masonic Temple, Long Beach, N. Y., for the Needlework Guild of America. Mrs. Theodore Roosevelt was a guest of honor. The Long Beach Life said: "The full rich tones of Miss Le Bray brought favorable comment from Mrs. Roosevelt and the other guests."

Carlotta Bruno, mezzo-soprano, another artist of the Stone studio, has returned from a week of operatic performance with the International Opera Company in Washington, D. C., singing seven rôles in six days at the Congress Auditorium. She sang also at the Academy of Music in Brooklyn, N. Y., on November 29 in Cavalleria Rusticana.

Suzanne Keener, coloratura soprano, formerly of the Metropolitan Opera Company, sang on November 20 over Station WMCA and again at the opening concert of the Clara Dellar Salons at Sherry's, New York, November 26.

Christine D'Auria gave several programs recently over WAAM, Newark, N. J. The May Stone Opera Producing Class will give scenes from Aida and Carmen in the original languages in Newark, N. J., Christmas week at the Evening News Auditorium.

Frank Kneisel to Wed Today

Frank Kneisel, violinist, son of the late Franz Kneisel, will be married today (December 16) to Miss Ruth Brank, daughter of the Rev. Dr. Rockwell S. Brank and Mrs. Brank, in Central Presbyterian Church, Summit, N. J. Dr. Brank, who is minister of this church, will officiate. Mr. Kneisel is assistant concertmaster of the Richmond (Va.) Symphony Orchestra.

Musicales

(*Continued from page 19*)

Dames, New York. The Willem Durieux Chamber Music Ensemble (Willem Durieux, conductor) was heard with Mildred Dilling, harp, and Ellen Edwards, piano, as guest participants, and I. A. Hirschmann as musical commentator.

The concerto in D minor for strings of Handel inaugurated the evening, receiving a performance of finesse and deft balance of ensemble, as did Mr. Durieux' arrangement for strings of the Rimsky-Korsakoff Flight of the Bumble Bee and the Sibelius Romance in C.

A much-applauded number was William Woodin's Fantasie Orientale, which was followed by Five Hai Kai of Jacques Pillois, described on the program as lyric Japanese epigrams and scored for flute, violin, viola, violin, cello and harp. The individual titles of the pieces are The Orphan's Prayer, Japanese New Year, Love's Sorrow, Solitude (Serenade to the Moon) and Dreams of Dead Warriors. This vivid sequence was projected with spirit and meticulous attention to nuance. Percy Grainger was represented on the program by his composition for strings and piano, Handel in the Strand. The audience was large and enthusiastic.

The other events which the Chamber Music Society of America is sponsoring this season include a sonata recital by Eddy Brown, violinist, and Clarence Adler, pianist, on December 29; a program by the Stradivarius Quartet on January 26; one by the Society of Ancient Instruments (Youry Bilstein, director), February 23, and, March 23, the Georges Barrère Ensemble. These concerts will be given at private homes. The society was organized by Eddy Brown. S.

* * *

Operatic Concert Presented by Gregoretti

Excerpts from Rigoletto, Barber of Seville and Aida were offered in the operatic concert with costumes and scenery given by Adamo Gregoretti, founder and director of the Experimental Theatre of Grand Opera, and Grace Doree, artistic director of the Empire Opera Co., in the large auditorium of the Community Center, New York, on December 10. Beside the guest of the evening, Edward Ransome, who appeared as Radames in Verdi's Aida, the outstanding participants in that opera were Gilda Musitano, as Aida, and Lillian Marchetto, as Amneris. In the Rossini opus, Violetta Flores and Alfred Chigi, as Rosina and Figaro respectively, were highly impressive both vocally and histrionically. Much praise is due to Annina Gregoretti as the Gilda and Miss Marchetto as Maddalena in Rigoletto. In a lesser degree, commendable performances were given by Benjamin C. Cutler, Robert Kelso, Charles Cuccione and Carol Mattice in their various rôles. Edwin McArthur was the conductor. On the whole, it was an evening of keen enjoyment, creditable to Mr. Gregoretti and Mme. Doree and enthusiastically received by the large audience present.

G. F. B.

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MIAMI, FLA.—The winter term of the University of Miami Conservatory begins January 2. Bertha Foster, dean, announces that in addition to regular courses offered, Dr. Max Meyer will give special winter term classes. This series of lectures is to be held during January, February and March.

Mrs. Charles Lyon Krum, assisted by Adrienne Lowrie, is offering a course especially designed for vocal teachers and singers of professional experience. Hannah Asher is conducting a similar course for pianists.

The Monday evening concerts in Recital Hall will continue throughout the season by the conservatory faculty and artist students.

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New York Concerts

(*Continued from page* 12)

constituted the fifth and sixth numbers on the program. These gems of light music sounded to fine advantage as played by an orchestra of the size and quality of the Philharmonic. Mr. Walter brought out all their captivating melodies and rhythms, and the players obviously enjoyed themselves.

Margaret Tolson A recital by Margaret Tolson, pianist, was given in Steinway Hall before a large and interested audience. The program was out of the beaten track, consisting of Bach's Partita in C minor, Schumann's sonata in F sharp minor, Debussy's Suite pour le piano, a group of brief American works by Marion Bauer, Frederick Jacobi and Rosalie Housman, and a Chor by G. Popow, announced as having its first performance in New York. Miss Tolson revealed an extensive technical grounding, definite ideas as to the interpretative effects she wished to achieve, and a keyboard approach of a forthright, vigorously practical nature. Her dynamic effects in some instances were conceived on rather too large a scale for a hall of medium size. On the other hand, she conveyed much of the spirit, if not the greatest poetic subtleties, of the Schumann and Debussy works. The American group, of pleasing miniatures, won especial applause from the listeners, and a number of encores were added.

DECEMBER 7

Plaza Artistic Mornings Rose Tentone, soprano, Charles Hackett, tenor of the Metropolitan Opera, and Leo Strockoff, violinist, shared the program at the sixty-third Artistic Morning held at the Plaza on Thursday. The usual large audience was present.

Miss Tentone is a youthful singer, and this quality is pleasantly reflected in the clarity and freshness of her voice. Her bearing, however, has the poise and grace of experience, and she shows well-founded confidence. Her tones have breadth and generous range and are the instrument for a poetic temperament. She has a natural flair for the dramatic. Singing a recitative and aria from Haydn's The Creation, Fauré's Le Berceaux, Il Canto del Dubbio by M. E. Bossi, Pleurez, pleurez, mes yeux from Massenet's Le Cid, and, to close the program, a duet with Mr. Hackett, the Madrigal from Gounod's Romeo and Juliet, Miss Tentone was ably supported at the piano by her teacher, Enrico Rosati.

The tenor chose for his offerings Star Vicino (Salvatore Rosa), Spiagge amate (Gluck), Gia il sole dal Gange (Scarlatti), a Mozart aria, two Debussy songs and Tschaikowsky's Ichabod. Mr. Hackett tempered his vocal and interpretative art with consummate skill, and his singing had the quality of imparting arresting interest to the music he interpreted. His accompaniments were provided by Bernard Weiser.

Mr. Strockoff is a player of assurance and individuality. His numbers included Kreisler's arrangements of the Corelli-Tartini variations, the Chopin-Wilhelmj nocturne and Prokofieff-Grunes gavotte. Added numbers and several encores were granted to the insistent applause of his hearers. He had excellent piano collaboration from Vladimir Padwa.

The audience bestowed its favor impartially on all three soloists.

Philharmonic Orchestra Harold Bauer was the soloist of the Thursday evening and Friday afternoon concerts of the Philharmonic, and received ovational response from his listeners after playing the Ravel piano concerto. He completely deserved such a reception for his suave delivery, lovely tonal application, and facile, glittering technic. He also informed the highly sophisticated pages with the rollicking spirit and polished wit (except in the reflective and serious slow movement) which this composition requires in order to sound its intended message.

The concerto itself has been reviewed several times in the Musical Courier and requires only the additional remark that it is brilliantly and expertly made music but of no world shattering importance. Ravel has worked elsewhere with more inspiration and more distinguished material.

Bruno Walter compiled an entirely French program for this occasion, as his other two numbers were Dukas' The Peri: A Danced Poem, and Berlioz' Symphonie Fantastique, both interpreted with genial feeling, stylistic tact, and temperamental impetus. The Dukas score (written in 1910) had been heard often in New York, but this occasion marked its first performance by the Philharmonic. It is showy music, skillfully put together, but with no stirring emotional appeal. That is perhaps its purposed character for Dukas did the opus for the dancer, Mme. Trouhanovna, who "created" The Peri, in Paris.

DECEMBER 8

"The President's Concert" The foregoing caption was the generally accepted title of the evening concert given at Carnegie Hall for the benefit of the Georgia Warm Springs' Foundation. President Roosevelt is deeply interested in that institution for it cured him of infantile paralysis, and still continues to help many other sufferers from the dreaded scourge.

Many well-known persons were seat holders for this benefit program, and enjoyed a concert of exceptional character and worth.

The National Orchestral Association played the overture to Mozart's Marriage of Figaro, and Strauss' waltz, Tales from the Vienna Woods. Leon Barzin, the conductor, led his young players through engaging and technically finished performances.

Richard Crooks sang the Farewell, from Lohengrin, and three songs by Richard Strauss. The tenor was in heart-warming voice and the ease, skill, and understanding revealed in the Wagner pages augur well for the experiences of those who will hear Crooks at the Metropolitan this winter.

Guy Maier and Lee Pattison, accomplished and popular two piano artists just returned to the concert stage as a couple, made their renewed New York "début" on this occasion and displayed all their former artistic insight, remarkable ensemble, and deft technical facility. They played Mozart's E flat concerto, Chopin's Rondo, and Saint-Saëns' Scherzo.

Albert Spalding won his hearers with a polished, temperamental, and lovely toned presentation of Lalo's Symphonie Espagnole.

Mr. Barzin made all the orchestral accompaniments a thing of care and strongly musical effect..

About $20,000 was realized for the Georgia Warm Springs' Foundation.

DECEMBER 9

Serge Rachmaninoff Past master of piano interpretation and executant extraordinary, Serge Rachmaninoff drew a good-sized and eagerly applauding audience to his Carnegie Hall matinee.

Rachmaninoff is never consistently at his best in any of his programs, for he suffers from nervousness which interferes occasionally with his moods and tempo intentions, even if it works less havoc in regard to his tremendous technic. When in full command of all his resources, however, Rachmaninoff gives presentations that tower commandingly through musical intellect, refined feeling, and remarkable gifts of tone and touch.

Some of his grandest moments at the present recital were in his own expert transcription of Bach's E major sonata (for violin alone) and his equally well made variations on a Theme by Corelli.

Very beautiful in style and spirit was the playing of the suite by Debussy. Beethoven's sonata, op. 31, had clouded and unrhythmical treatment, as did also Schubert's Rondo in D major.

Other performances which aroused enthusiasm were two of the pianist's preludes and his own arrangement of the scherzo from Mendelssohn's Midsummer Night's Dream.

His auditors made it plain that Rachmaninoff conquered them all except a few carping sticklers for perfection, and he rewarded the resounding plaudits with a rich gift of bows and encores.

The Yale Glee Club The Yale Glee Club (Marshall Bartholomew, conductor, gave its annual concert at Town Hall on Saturday night. The program held the first public presentations of J. W. Work's This Old Hammer, based on an episode in West Virginia, and several Negro spirituals arranged by Mr. Bartholomew and Arthur E. Hall for the Yale Quartet. There were also college songs, dating from 1858 to the present. Launcelot Ross, of the class of '28, was the evening's soloist, and was called back for three encores. The accompanist was W. V. Laise, '34, and H. and J. N. Howard of the same class joined in a Gershwin concerto. The Yale organization is one of the finest choruses of its type, from point of tonal refinement, volume and unity, and response to the conductor. The audience was appropriately enthusiastic.

Musicians' Emergency Fund Concert The third in the series of festival concerts arranged and conducted by Walter Damrosch for the benefit of the Musicians' Emergency Fund, Inc., was given in Madison Square Garden last Saturday evening. In addition to the usual orchestra of 125 players, the conductor on this occasion featured a military band of thirty, and more than 500 mixed voices, drawn from the New York University Chorus (Dr. Hollis Dann, conductor) and the Apollo Club of Brooklyn (the late William Armour Thayer trained these singers), in a special concert arrangement by Dr. Damrosch of excerpts from Wagner's Rienzi. The soloists in the latter work were Frederick Jagel, tenor of the Metropolitan Opera, in the title rôle; Margaret Matzenauer as Adriano; Emma Redell as Irene, and Lillian Clark (who will make her début at the Metropolitan this season) as a Peace Messenger.

Rienzi has been heard only once in New York since Damrosch himself conducted it at the Metropolitan in 1890. The Wagnerian Opera Company gave one performance at the Manhattan about ten years ago. The overture is, however, familiar in the concert hall and the aria, Gerechter Gott, is popular with contraltos. The best portions of the work were culled on this occasion: the trio, duet of Irene and Adriano, and the finale of Act I; the chorus of Peace Messengers from Act II; Adriano's air; and the battle hymn from Act III; and Rienzi's prayer from the last act. The overture was played as a climactic final item.

Perhaps the conductor's purpose was to show that this opera still is a viable one and worthy of restoration to our repertoires. Certain portions of the score—such as the duet of Irene and Adriano—prefigure the later musico-dramatic methods of this composer. There is not so great a difference between the recitative in this work and that in The Flying Dutchman. And, harmonically, one of the themes strikingly suggests that of the Rhinegold. The principal arias are tuneful and effective, even eloquent, the large ensembles rather blatant and pretentious, on the Meyerbeerian model. The excessive length of the work is its greatest flaw. It is doubtful whether even a heroically cut version would interest modern listeners, but with its opportunities for pageantry, the opera is certainly as worthy of a restaging as some minor Italian works or those of Meyerbeer himself.

The performance was a vigorous and tonally ample one. The soloists distinguished themselves by singing their arias with a fullness of tone that admirably filled the large

(*Continued on page* 26)

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New York Concerts

(*Continued from page 25*)

auditorium. Mr. Jagel was a stirring and dramatic protagonist, delivering his solo contributions with ringing tones and heroic inflection. Mme. Matzenauer brought regality and the grand manner, as well as amplitude of tone, to Adriano's music and had an especial success with her solo. Miss Redell fitted well into the concerted numbers, her clear voice penetrating to the uttermost reaches of the amphitheatre. Miss Clark sang acceptably her solo music in the peace messengers' scene. The huge mixed chorus distinguished itself, the women in particular showing surety in their parts. The orchestra played much of the score with tonal richness and creditable smoothness.

The first half of the concert was made up of the overture to Thomas' Mignon and the Unfinished Symphony of Schubert, both stirringly performed under the vigorous baton of Dr. Damrosch, who had many warm testimonials of appreciation throughout the evening.

Don Cossack Russian Chorus Appearing in their only New York concert this season, the Don Cossack Russian Male Chorus, led by Serge Jaroff, sang the following program at Carnegie Hall on Saturday evening before an enthusiastic throng of admirers: Thou Alone Art Immortal (A. Kastalsky); In Memoriam (P. Tchesnokoff); Have Mercy on Us, O Lord (D. Lvovsky); At Church (Tschaikowsky); O God, Save Thy People (P. Tchesnokoff); chorus from the opera, A Life for the Tsar (M. Glinka); two folk-songs (K. Schwedoff); My Lady (arranged by Issay Dobrowen); Beneath the Snow My Russia Lies (folk-song); Holy Night (N. Gogotzky); Nonsense Songs (E. Napravnik); On the Road to Petersburg (arranged by Serge Jaroff); two folk-songs (arranged by Issay Dobrowen); Old Cossack Song (arranged by Serge Jaroff).

The Don Cossacks' skill in ensemble, projection of mood and style, intonation and tonal coloring is astounding. All of their programmed items were a source of delight to the demonstrative and receptive audience. Mr. Jaroff was, as ever, his energetic self, leading his chorus on to another triumphant success.

DECEMBER 10

New English Singers With masterly precision and finesse of tonal blending, the New English Singers gave their first New York recital of this season in Town Hall. There are two replacements this year in the ensemble of the six artists, namely Mary Morris, contralto, and Martin Boddey, tenor. The remaining four vocalists are Dorothy Silk, Nellie Carson (sopranos), Norman Notley (baritone) and Cuthbert Kelly (bass).

The program was composed of Christmas motets and carols, madrigals, three Appalachian folk-songs from the Howard Brockway collection and two duets and a trio. All of these, sung *a cappella*, were given with that exquisite delineation for which this group has become eminent. The new voices added to the ensemble enhanced this particular performance, for there seems to be a greater feeling of tonal coherence in the singing than in any previous recital. Mr. Boddey's voice has exactly the quality necessary for utterance with the other singers.

As customarily, the audience was large and eloquently enthusiastic in its appreciation of the old music which ranged from Sweelinck and Purcell of the sixteenth century to arrangements and modern compositions of Rutland Boughton, Gustav Holst, Peter Warlock, Geoffrey Shaw, Clive Carey, Martin Shaw and Vaughan Williams of the British school.

Philharmonic Orchestra His last Sunday appearance as conductor of the Philharmonic Orchestra this season was made on the present occasion by Bruno Walter, who concludes his current engagements with that organization at the end of the present week. A large Carnegie Hall audience was on hand to enjoy a program made up of Mozart's E flat symphony and D minor piano concerto; and Weber's Euryanthe Overture, and Konzertstück for piano and orchestra. Ossip Gabrilowitsch was the soloist for the keyboard compositions.

Walter, in highly sympathetic mood, gave beautifully toned, framed, and articulated readings of the two purely symphonic numbers, and was fêted becomingly by his listeners. He has firmly established himself in New York as a musician of eminence and a leader of outstanding gifts; and his popularity encourages the assumption that he will be one of the baton heroes of the Philharmonic Orchestra again next season.

Gabrilowitsch offered a superb demonstration of musicianship and pianistic art in his playing of the Mozart and Weber works. He did not "prettify" the former, but gave it full body and muscularity in the vivacious parts, and healthy emotional quality in the lovely slow movement. The Weber pages were infused with bounding vitality, romantic glamor, and dazzling technical brilliance. A master of style and of every piano nuance in delivery, Gabrilowitsch turned in one of his most lofty achievements on this afternoon. He was acclaimed demonstratively and stilled the ovations only after a prolonged series of bows.

Other Concerts

Richard Singer, pianist, Chalif Hall, December 6, evening.

Angna Enters, dancer, Town Hall, December 6, evening.

Joan Busch, soprano, The Barbizon, December 10, afternoon.

Carmen Reggio, contralto, Steinway Hall, December 10, evening.

Sophia Delza, dancer, Civic Repertory Theatre, December 10, evening.

Do Not Pity the Accompanist

(*Continued from page 6*)

of any other. He must be as much at home with the Classicists as with the Romanticists, with the Impressionists as with the ultra-moderns. He must be a German with the Germans, a Russian with the Russians, a Frenchman with the Frenchmen.

These are only the necessities of adaptability in the larger sense asked of the accompanist.

In addition, he finds himself required to blend into the personality of each artist for whom he plays. A dozen different soloists may treat the same composition in a dozen different ways. The accompanist must be an integral part of each different picture. Even when his own musical tastes are outraged by certain interpretations, he must fit in.

It is surely not too much, then, to say that the accompanist must be a superior pianist and a superior artist. No one not in full command of his medium of expression and highly accomplished in the mastery of his art could meet such exactions successfully. To the accompanist, the solving of the numerous and difficult musical problems which he must face forms one of the chief rewards that his work brings him. The curse of life is boredom. With the variety of activity that is forced on him, the accompanist is seldom bored. That is, unless an excess of variety proves boring.

STIMULATING CONTACTS WITH THE GREAT

There are other compensations for the comparatively modest figure he cuts with the public. Take the matter of association with the soloists themselves. Who would be insensible to the thrill of forming a vital part of a great performance, and sharing in the projection of great music with great artists? It hardly is less exciting than being responsible for that projection itself.

In this regard there is also much pleasure to be found in another way by working with the various artists. Each soloist has his own approach to music. An accompanist gains an intimate insight into the workings of an artist's mind while preparing a program with him.

This is not intended as a personal document, but perhaps for the purpose of illustration I may be permitted a personal reference. Had I gone to a certain eminent vocal teacher as a pupil, I could never have learned as much about her treatment of songs and arias as I did by playing the accompaniments for her pupils' programs over a certain period of time and by preparing those recitals in her studio under her supervision. In like manner, my knowledge of the violin repertoire has been expanded by working with prominent artists. I have learned much about opera and song literature from my associations with a large number of brilliant singers.

No artist ever reaches a point where intimate contact with fine musical minds ceases to be stimulating. The accompanist is in an ideal position to profit from such opportunities.

EMOLUMENTS FOR THE ACCOMPANIST

Now let us come once more to the matter of the accompanist's comparatively small financial remuneration.

It is true that the artist who receives a large honorarium for his performances rewards his collaborator with a proportionately small sum. But it must be remembered that the soloist carries a heavy overhead. Managers' commissions, advertising expenses, traveling costs—all come out of the soloist's fee. The accompanist is under comparatively small responsibility; if the soloist fails to please his audience the accompanist (except in rare instances) is not held guilty. Moreover, if an artist suffers a lean season, an accompanist may fill his own schedule by playing for many different musicians. First-rate accompanists are nearly always in demand; the average number of their seasons' concerts fluctuates less than that of the usual soloist. Also, soloists are subject much more readily to the vagaries of the public. An artist may have a tremendous vogue for a few seasons and then quite suddenly disappear from view, supplanted by a new favorite. These accompanist goes on year in and year out.

All things considered, while the average accompanist's fee is not commensurate with his actual value to his soloist, he does not over a period of time, fare as badly as might be imagined.

And the matter of recognition?

Well, the newspaper critic often gives him two lines. The audience usually crescendos its applause when he rises in response to his master's signal for his little moment of triumph. What more should he ask?

Do not pity the accompanist. He does not have such a thin time of it. But—if you have a child, do not raise him to be an accompanist before sending the writer a self-addressed stamped envelope for confidential information!

Press Comments

KORAVEL ENSEMBLE

The Koravel Ensemble presented a costume recital at the Plainfield (N. J.) Monday Afternoon Club on November 20. Norman Nairn, reviewing the program for the Plainfield Courier-News, wrote: "An unique entertainment, charming altogether in its simplicity, was given yesterday afternoon at the Monday Afternoon Club by the Koravel Ensemble. An audience which utilized all available space evidenced its cordial approval of the offering presented by the music department of the club.

"Florence Rand has a natural lyric quality and charm, with good command of the ability to communicate the moods of the songs she interprets. Her enunciation is distinct and her costumes were charming, indeed. The high spot of her performance was the Lehar song Ich bin verliebt and the various duets with the tenor were given with sympathetic understanding.

"Ivan Velikanoff, tenor, has a warm, rich, lustrous voice, caressing at times, and of splendid resonance when occasion demands. His phrasing and diction are wellnigh perfect. His personality is decidedly agreeable and his acting intelligent. He sings with superb ease, his voice being equally mellow in all registers. His *pièce de résistance* was the Lehar Dein ist mein ganzes Herz which afforded him practically the only opportunity of the program for robusto effects.

"Boris Kogan, pianist, played his solos with feeling and with admirable technic, and his accompaniments were at all times sympathetic and sustaining."

BERTA LEVINA

Berta Levina recently sang the title rôle in Carmen in Philadelphia, opening the season there of the Puccini Educational Grand Opera Company in the Academy of Music. Linton Martin, writing in the Philadelphia Inquirer, said: "Of course the dominating feature of the occasion was Miss Levina's singing and acting in the rôle of Carmen, a part which has had almost innumerable interpretations here in times past, yet apparently offers a field for originality of approach according to the equipment of the artist. Miss Levina's voice is ideal for the music, which she sang with absolute ease and authority, while her acting was intense, individual, dynamic, arresting. It was a performance that progressed from the verve and vivacity of the opening act Habanera and Seguidilla, through the coquetry of the second act and the throbbing drama of the third, to the terror and tragedy of the last. Throughout, Miss Levina was consistent, convincing, compelling, and there was more than physical fitness and finish in her singing, for it possessed the most essential quality of the true opera artist, emotional eloquence."

NELSON EDDY

Wallace Moody notes in the San Diego (Cal.) Union: "Amphion Club opened its season in brilliant fashion with Nelson Eddy, magnificent in voice and in personal masculine charm, as the star of the occasion." Mr. Moody continues: "Nelson Eddy is something of a troubadour who sings because he must sing and because he really enjoys it himself, a singer who reaches the heart of his audience as well as its intellect. He has gained in interpretative powers since his last appearance here but it is the same voice, sympathetic in texture, warm and resonant and there is the same skill in shaping the phrase, in building the climax and in the employment of tonal coloring for the varying emotions."

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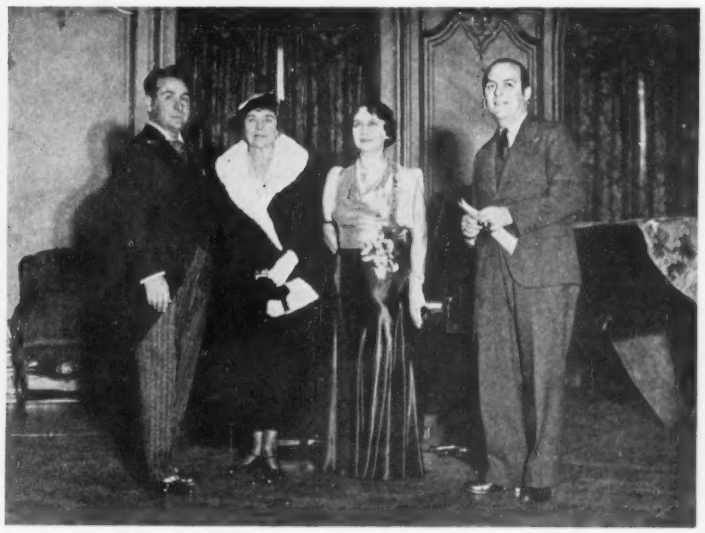
ALESSANDRO CICOGNINI,
composer of the prize-winning opera, Donna Lombarda, which has recently been given its stage première in Turin. (Photo by Santacroce, Milan.)

DOROTEA QUINCI,
American soprano, is to sing in Faust and Boheme at the Lyrico Theatre in Milan and will also give a concert at the Conservatorio Verdi with Moratti as accompanist. Other operas in which she is to appear later in the season are Carmen (Micaela), Madam Butterfly and Pagliacci (Nedda). (Photo by Santacroce, Milan.)

ERNEST SCHELLING
returning from Europe on the SS. Champlain from a summer at his home in Garengo, Celigny, Switzerland, on Lake Geneva. On December 16 he begins the series of Children's and Young People's Concerts in which he conducts the New York Philharmonic. The other concerts, all of which fall on Saturday morning, are scheduled for January 13 and 20, February 10 and 17 and March 10. After Christmas Mr. Schelling will direct the San Francisco Orchestra in three children's programs. (Cosmo-Sileo photo.)

ELISABETH OPPENHEIM,
pianist, plays in Cleveland, O., for the Temple Women's Association in February. (Photo © Bachrach.)

PAUL KAUL,
about whom Dr. Jean Persyn, the Dutch writer, has recently published a book: Paul Kaul and the Rebirth of Violin-Making.



GIACOMO LAURI-VOLPI (left) and EIDÉ NORÉNA (second from right) recently sang in Paris in aid of the Phare de France, the French Institute for the Care of the Blind, at a musicale given by Mrs. Berry Wall. They are shown here with Mrs. Wall and Irving Schwerké, Paris editor of the Musical Courier. (Keystone View photo.)

ALMA PETERSON
appeared this season as Elsa in Lohengrin with the San Carlo Opera Company in Chicago, Milwaukee, Wisc., St. Louis, Mo., and Detroit, Mich. (Photo by Daguerre Studio.)

MILO LUCCA,
formerly a leading baritone with the Chicago and Prague operas, was heard in Chicago this fall as Alfio in Cavalleria Rusticana while the San Carlo Opera Company had its fall season at the Auditorium. Mr. Lucca was recently decorated by Prof. T. G. Masaryk, president of Czechoslovakia. (Photo by Kaufmann & Fabry Co.)

ETHEL LYMAN MACKEY and MARY HOPKINS EMERSON,
soprano and pianist, respectively. These New York teachers and recitalists have appeared jointly in numerous concerts.

CHARLES E. BURDEN
is celebrating the fiftieth anniversary of his connection with Steinway & Sons. Mr. Burden went to work for the piano house as a boy and has served as an executive for a great part of the fifty years he has devoted to that business. He was the special guest of honor at a dinner at the Basque Café, New York, on his anniversary day, December 9.

(See Inside Front Cover for Additional News Pictures)

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Weekly Review of the World's Music

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HANS KINDLER

Conductor of the National Symphony Orchestra of Washington, D. C.